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SEVENTH EDITION

Music Teacher's Manual

JULIA E. CRANE.

MUSIC TEACHER'S MANUAL

SEVENTH EDITION

JULIA E. CRANE

TEACHER OF MUSIC METHODS IN STATE NORMAL AND TRAINING SCHOOL AND PRINCIPAL OF CRANE NORMAL INSTITUTE OF MUSIC, POTSDAM, NEW YORK

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JULIA E. CRANE.

PREFACE TO SEVENTH EDITION

Six years have passed since the sixth edition of this little book was written, and the increasing demand for it, as well as the progress in school music makes its revision and expansion seem imperative.

Music is no longer an excrescence on the school system, but an integral part of it, as is shown by the fact that so many of the greatest writers on education are insisting upon its vital importance in the development of the child. The following is from C. E. Partridge's epitome of the published writings of G. Stanley Hall: "Musical culture is the most liberal and most humanistic of all studies, perhaps not excepting even literature. There is a need of an awakening to the possibilities of musical education, especially in America. . . . . Music adds new and brighter colors to experience. It frees us from false and bad feelings, gives us fuller life, makes us expressive. . . . . It is not therefore for the few alone who have talent, but for all." Such statements as these are not at the present the rare utterances of musical enthusiasts, but the calm and clear conclusions of those who have studied educational problems most deeply.

The first editions of this Manual were mere outlines for students in the State Normal School at Potsdam. The sixth edition was planned with the hope that its explicit directions would make it more useful to the many teachers using it who had never attended the classes of the author.

The present edition is the attempt, on the part of the writer, to simplify the directions and to make clear to those who are interested, a plan which if followed understandingly, will give to music its rightful place in the general scheme of education.

Potsdam, N. Y., August, 1915.

Fundamental Principles of Education as Applied to the Teaching of Music.

As in the teaching of the vernacular, so in the teaching of music there are two quite distinct theories as to the best methods of procedure. There are teachers who hold that since the great mass of the people must be listeners and not composers or artists, the teaching of technique has no place in the schools and that the end for which music is taught can be reached through bringing the pupils in contact with good music.

Then there are teachers who go to the opposite extreme of insisting that if pupils learn the technique of music, all else of musical value will come to them in the natural course of events.

While some follow one or the other of these theories from principle, more adopt a plan of teaching music based on personal tastes and ability, or the demands of an ignorant public opinion. One teacher has a sweet voice, a good memory and a little dramatic talent, and for this reason delights in teaching songs, and in presenting opperettas, but dislikes teaching pupils to read.

Another teacher with less artistic ability but sincere love of form, finds the teaching of technique more to his taste, and neglects perhaps entirely, the artistic appeal of music.

The failures registered in both these camps are too many and too familiar to need recounting.

The likes or dislikes of an adult, or even the speculations of the mature mind, are no proper basis for methods of teaching children. The child's tastes, his various states of mind and body as he passes from infancy to manhood must decide these methods.

Let us consider then the periods of development in the life of the individual that they may help us to answer the question before us. *What are the fundamental principles of teaching as applied to the teaching of music in the schools?*

The Period of Infancy may be one over which the teacher seems to have little control, but what musical experience the home affords during this period is of the greatest importance when the child enters school. In large families, the influence of school work in the home can be easily traced in the younger children who have had the benefit in infancy of the singing of their older brothers and sisters. When we note the keener sense of hearing in the younger children in such a family, we begin to realize what will be the result when mothers and fathers have received the right kind of musical training in the schools and can surround even their first born with a home atmosphere in which music has its place.

Since at this period, according to Stanley Hall, "the chief educational need of the child is that his mind be provided with rich culture material stimulating to the imagination," the importance of the musical surroundings during infancy can scarcely be overestimated, and the methods by which music is taught in the schools advance or hinder ideal home conditions at this period far beyond our present realization.

If the child enters kindergarten, the teacher has the opportunity to furnish some of the means, through song and rhythm, by which play is enriched with elements peculiarly enjoyable to the child.

At the Transition Period, from the sixth to the eighth year, during the first and second years in school, music should be presented to the child almost exclusively through the ear. Through songs and games, through marching and dancing, experience with the fundamental elements of music is gained.

The definite appeal to the ear made by both the rhythm and the pitch of music is a means of sense training which belongs naturally to this period, and which if properly conducted, overcomes deficiencies of inheritance which might otherwise remain as handicaps through life. A volume might be written on the consequences resultant upon the neglect, amongst civilized races, of the training of the sense of hearing. But for the purposes of this chapter, it is enough to note that it is neglected. If we wish to train our children in a manner to make them most responsive to the good, and with the greatest power to resist evil, we shall not forget the ear, nor the fact that for the best results its training must begin in infancy, or at least by the first year in school.

The plans for this work will be found fully described in the Chapters, Kindergarten and First and Second Years. Songs adapted to this stage of development will be found in the lists of Song Books.

From the years of eight to twelve, an entirely different condition obtains. "Nature has provided from the years of eight to twelve an ideal condition of mind and body and state of interests for acquiring once for all the formal learning required . . . . . there will never again be such susceptibility to drill and discipline, such plasticity to habit, or capacity for adjustment to external conditions. This is the age for all formal and mechanical training. Technique has its day. Reading, writing, drawing, manual training, music, foreign tongues, the manipulation of the number series, these have now their golden hours; but if the time be allowed to pass, and they are not acquired in their natural season, they will be attained later only with difficulty, at a loss of energy and the certainty of imperfect results."

Since this dictum of so great an educator as Stanley Hall is generally accepted by the teaching pro-

fession, there seems to be only one reason for the failure to use this period for the teaching of the technique of music, and that is that there are those who believe that music may reach its highest point of value in education without any attention to its technique.

Now while we might all agree that with the proper environment from infancy, appreciation for music might be cultivated, there can hardly be any question but that the necessary environment for this result is impossible for the great masses of the people.

To fail to give to a child the power to read music in the years when he is gaining the technique of all his other studies, puts him in an embarrassing position as a high school student, and later in college, creating a condition of feeling regarding music, which makes the development of appreciation next to impossible.

College Professors of Music are in entire agreement in their statement that no course which deserves to rank as a college course in music is possible in the colleges of America. The character of the college songs clearly illustrates the plane upon which the music of the college rests.

In both High School and College, where the influence of the best music would be of the highest value, and where the inspiration of the great masters should make the strongest appeal, we have college songs and musical theory. College songs, because the rank and file of the students are unable to sing with freedom and joy anything of greater worth; and musical theory because it is the one phase of music which can be taught (let us not question the methods by which it is taught) without any background of real musical experience.

This seems a long digression but it was made in order to show why the writer has no sympathy with the idea that there is no demand for teaching pupils to read music.

There is one best time for this technical work to be done—during the years from eight to twelve. At this time it can be done easily and with great interest on the part of the children. Being done at this time, "cleared out of the way," as Mr. Hayward* says, the steady progress and development as well as increasing delight and joy in the higher realms of music become possible in the seventh and eighth grades and in the high school where struggles to gain technique are so distasteful.

The plans for teaching music reading are clearly outlined in the work for grades three to seven.

During the first two years in school, the instruction should be given entirely through the ear, and while at this time a large repertoire of songs should be gained by the children, the work of these two years should not be aimless. Teachers should not feel at liberty to teach any songs that please their fancy, nor forget that the sense training which they are undertaking must be given with a clear idea in mind of the work of the following grades. See the Chapter on Rote Singing as well as those outlining the work of the First and Second Years.

When technical training is begun, the artistic appeal of music should not be neglected. Rote Songs will be valuable until the child is so familiar with the symbols of music that he can read for himself a grade of music on a level with his taste. Singing for the pure joy of singing has its place in every grade. This delightful exercise may be a constant beacon light, brightening the path of earnest and faithful effort to gain the key which will unlock the treasures of music. That the ability to read music is such a key, can be made more apparent to the child whose taste is being elevated through the songs he sings.

During the years when the child is receiving his technical training for the piano, the violin, or any other

*See page 32.

instrument, the music of the school will be "clearing out of the way" the technique of reading. This results in his earlier arrival at the stage of development where the music he is capable of studying is of a character suited to the needs of his emotional nature.

On the other hand, for the great masses who will never be interpreters but hearers only of the message which music brings to the world; the vital quality of the interest in music displayed by one who has some understanding of the language in which it is expressed, is proof enough of the necessity of this understanding.

The all but universal recognition of the failure of music in the seventh and eighth grades, the miserable fiasco called "music in the high school", and the acknowledgement of the fact that the music in the American colleges does not approach in any direction the rank of college work, certainly offers the suggestion that the methods for teaching music in the lower grades need investigation.

Because there are seventh and eighth grades where music is a joy, because there are high schools in which music has its rightful place, and because the students entering college from such high schools form a medium through which something approaching college courses in music may be attempted; and still further, because in every case where these things are true, the students have learned to read music with some fair degree of skill before the seventh year; upon these facts rest the plans outlined in this book.

TYPES OF LESSONS.

The types of lessons as generally accepted by the best educatiors of the day, are as follows:

1. Development—Inductive, Deductive.
2. Exposition—Inductive, Deductive.
3. Study.
4. Drill.
5. Appreciation.
6. Recitation.
7. Review.
8. Examination.

Of these types, the Development Lesson which forms so large a part of the work in the teaching of Grammar, has little place in music classes. While many items in the Notation of music might lend themselves to the development type of lesson, there are very few that require this type, and the Exposition Lesson followed by daily application of the knowledge thus gained, proves itself the most generally useful method of procedure.

The Recitation Lesson may be employed to advantage through the individual singing of songs and exercises which have been assigned for study.

The Drill Lesson is as valuable in the teaching of music as in any other kind of work and is of the same character: the repetition by the child of the same forms in the same way. Of course this means singing, not talking about music.

Pupils need to be taught how to study music. The Study Lesson is as much neglected in music teaching as in other subjects. Pupils need definite instruction regarding the best modes of practice. The value of such lessons is only beginning to be appreciated.

Examinations in music should be entirely oral in the first three years and should require not talking about musical terms and signs, but singing under conditions that will show whether or not the signs and terms are practically understood. In the upper grades, written examinations may be given. These should require the correct and exact use of the notation of music, not definitions or wordy explanations.

The Review Lesson is a lesson needed in the sixth, seventh and eighth years to organize the knowledge which has been gained piecemeal in the previous years. Three or four review lessons at various periods in the last three grades are sufficient to systematize the knowledge necessary for a clear understanding and practical use of the notation and terminology of music.

The Appreciation Lesson is perhaps the culmination of the study of music. Some are inclined to think that it is the only work worth while; but such people confuse the importance of the power to appreciate music with the preparation necessary to gain that power. When I say it is the culmination of the work, I do not mean that lessons which lay the foundation for the appreciation of good music come at the end of the course. On the contrary, every lesson of every type is in a sense a preparation for future enjoyment and appreciation of music. At the same time definite lessons designed to awaken a love for the beautiful in music should be given periodically throughout the entire course. Many of these lessons cannot in a strict sense be called Appreciation Lessons, but for lack of a better name, such lessons as belong to a division of the work which can be seen to be a definite part of the preparation for the higher appreciation of music will be dealt with under that head.

Few lessons are absolutely pure in their type and are therefore named from the characteristic which predominates in them.

The Exposition Lesson.

This type of lesson when adapted to teaching of music may be described as follows:

New work in pitch or rhythm is presented by *Imitation.* A clear and accurate presentation of a new form often saves weeks of work later. One of the greatest faults in teaching comes from a lack of clearness in the first presentation. Teachers often fail to discriminate between the necessity for a correct pattern which may require many repetitions by the teacher, and that weakening process of helping the pupil by doing his work for him. A good rule might be worded thus: *In teaching a thing which is entirely new to the learner, do it for him, and do it exactly as you wish him to do it in the end. Do it until the child can imitate exactly.*

The second step in this process of teaching we have named *Recognition.* This may be described as the test which the teacher applies to make sure that the pupil recognizes the form taught him in any place where it may occur. To illustrate: a class has been taught a number of short songs or musical phrases with words, the teacher sings these phrases with *la* or any other neutral syllable and the pupils respond with the words of the song, thus showing that they recognize it. The same plan may be used in teaching the kinds of measure. After the pupils have imitated phrases sung by the teacher in double measure and in triple measure until the sense of accent seems to be established, the teacher may play or sing new melodies, asking the children to show by clapping, whether the tunes are in double or triple measure. If the teacher finds that the children do not recognize the pitch or the rhythm, the imitative process should be repeated. The recognition of a new form is eventually reached through repeated hearing and attentive listening, not through any demand of the teach

er's that a child recognize what he has not yet clearly apprehended. The teacher should realize that this second step in the work of teaching is a test by which he discovers whether or not the child has really absorbed the ideas presented, and not a process for presenting new work or for drill upon it.

When the pupil clearly and promptly recognizes the pitch or the rhythm which has been presented, the time for *Representation* has arrived. Just as the teacher of reading writes upon the blackboard the word which is already a familiar part of the oral vocabulary of the child, so the music teacher puts on the blackboard the notation for the musical ideas which the children have gained. If the work is properly done and the presentation of the notation is deferred until the musical ideas are really conquered by the child, skillful Sight *Reading,* which is the culmination of this process of teaching, is assured.

Very little independent reading of music is done before the Third Year; but care should be taken in the Second Year to test the gain made by the children, often enough to make sure that the teacher is awake to the manner in which the pupils are working. Much of the denunciation of imitative methods is due to the fact that teachers have not realized that the material which has been used in teaching by imitation can not be used as a test of the child's power. A plan which teaches a song by rote, writes the same song on the board for presenting the notation, opens to the same song in a book for observation of the notation, and then uses the same song as a test of the pupil's ability to read, has gone one step too far. The element of tune which does not figure so largely in the teaching of language, makes a song which has been taught by rote worse than useless as a test of reading.

As soon as pupils can follow the notation of a simple melody, new phrases containing the same elements so arranged that they make entirely different tunes, should be given them to read. This will require independent effort, and if the pupils do not succeed, they should not be helped by the teacher's singing this melody, or parts of it, for imitation. On the other hand, they should be allowed to fail and made to understand that they have not yet learned how to read. The teacher should return to further drill upon the elements contained in the melodies, and unfamiliar songs and phrases given again for reading as soon as pupils are prepared for them.

The failure to realize that children may appear very skillful in reading, and yet have no power, is probably the explanation of the fact that it is the exceptional town, rather than the average one that can point to the music in the schools as the root of its musical culture.

Study and Recitation Lessons.

When school music is well taught, the question of material for use in the classroom will be arranged very differently than at present.

Each pupil above the fourth grade should have at least three books: a book of songs, a book systematically arranged for sight reading, and a book of the same grade but of different music similarly graded for home study.

Directions showing the pupils how to practice may be given in a most practical way during the reading lessons. These directions should be given first to lead the pupil to know the aim of his work, and then to fill him with a desire to accomplish this aim by his own efforts. In the second or third grade, this may be merely the assignment of an interval to conquer "before tomorrow" in which the child is told that he is able to do the remainder

of the work alone and you expect him to be able to sing alone and quite perfectly, tomorrow, what he seems to need help to do today. If this interval were *do fa,* the pupils should be led to sing *do re mi fa,* repeat the *fa,* then sing *do fa,* then *do fa mi; do fa mi re do.* Of course no practice of this kind could be given until the child sings the scale with accuracy.

Later when pupils need practice in reading for the sake of interpreting the symbols, lessons may be definitely assigned from the book for home study, the teacher selecting melodies that contain only such elements as have been made familiar in the class work. The assignment for such study would be "Sing exercises 24, 25, 26, 27 and 28 on page 31, and show me tomorrow which of them you can sing without a mistake," or "Practice such a page and tomorrow I will see who did the best kind of practice." The teacher can best tell the efficiency of the practice by requiring the reading of new material containing the elements studied.

When work on notation begins, the assignment might be given, for instance, after the clef had been drawn upon the blackboard—"Practice making that clef on staff paper, and tomorrow we will see who can make them most quickly and the most accurately.

All work assigned for study should be followed by the Recitation Lesson, which in music is seldom talking about music, but consists rather in singing melodies containing the elements studied, or the writing of symbols which have been practiced. The Study Lesson may be further practice upon some drill lesson, the application of something learned in the Exposition Lesson, the systematic arrangement of the matter of a Review Lesson, or the noting down of impressions gained in an Appreciation Lesson.

The Examination Lesson.

Since it is possible to learn a song by hearing it played or sung, the Examination Lesson is fully as important in music as in other subjects. Individual sight singing tests requiring the reading of music which is entirely unfamiliar to the pupils must be given often enough to make sure that the pupil is really doing his own work at home, and that the plans being used by the teacher are producing results of power and independence.

Plans for Conducting Examinations.

In the First, Second and Third Years the tests given in music should be oral tests. While the regular daily lessons should have sufficient individual work to inform the teacher of the progress of each pupil, a definite plan for making a record of this progress is important. To unify the work from grade to grade, a careful record of voice quality, sight singing ability, hearing and memory of melody, knowledge of symbols, needs to be kept. The following plan is suggested. A list of the class should be prepared, arranged in the order in which the children are seated, as follows:

	S. S.		E. T.		V.	S.
	P,	R.	P.	R.		
MARY SMITH, .	E.	E.	G.	G.	E.	E
JOHN JONES, . .	G.	E.	M.	G.	E.	M.

S. S.=Sight Singing. E. T.=Ear Training. V.=Voice Quality.
S.=Symbols. P.=Pitch. R.=Rhythm.
E.=Excellent. G.=Good. M.=Medium. D.=Deficient.

In First and Second Years, no marks are given in Sight Singing, except occasionally in the last quarter of the Second Year when blackboard or charts have been

found helpful in the ear training. The difference between the teaching and the testing lessons is made by selecting for test exercises those in which the pupils are left without help either from the teacher or any other pupil.

Voice quality should be graded with the aim to note the improvement of each individual in this direction and may be done when the children are singing their familiar songs.

The grading under "Symbols" should be made from the blackboard work of the pupils.

Test for First and Second Years.

1. Familiar songs sung by individual pupils.
2. Phrases of familiar songs sung by individuals.
3. The teacher plays or sings familiar songs with a neutral syllable, individual pupils respond with the words.
4. The teacher sings a short phrase with words or a neutral syllable, pupils sing by syllable.
5. The teacher plays or sings, children clap showing whether music is in double or triple measure.
6. The teacher sings, pupils mark on the blackboard showing ability to discriminate between double and triple measure.
7. The teacher sings, pupils count, showing kind of measure.
8. The teacher sings, pupils beat, showing kind of measure.

Test for Third Year.

1. The tests in this year may be of similar character to those given in the Second Year, merely adding the new material gained during the year.

2. Tests of reading from books are first given in this year.
3. Test on Symbols for Third Year.
    1. Make a whole note on the first line of the staff.
    2. Make a half note on the second line.
    3. Make two quarter notes on the third space.
    4. Connect these notes with a tie.
    5. Make an eighth note on the fifth line with stem down. Place a hold over it.

Plans for Marking Oral Tests.

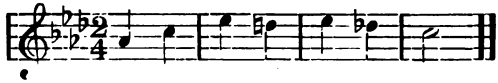
1. Have the list of names in hand, and mark each pupil as he sings.
2. Do not stop to correct any errors.
3. Deal with each child quickly, returning for a second trial, if one is needed, after testing others.
4. A few children may sing alone each day, alternating individual and class work until the entire class has been tested.

Written Ear Test, Fourth and Fifth Years.

1. The teacher sings a four measure melody, pupils write the rhythm.
2. The teacher sings the melody again, pupils write the pitch in syllables under the notes.
3. The pupils write the above melody on the staff. The teacher dictates the place for the signature in the Fourth Year, but merely states the key, in the Fifth.
4. Indicate that the melody is to be sung softly, slowly, gradually louder toward the middle, and gradually softer toward the close.
5. Indicate that the tones in the first measure are to be sung in a broken, disconnected manner, and the rest of the exercise smoothly.

The signs should be selected to fit the melody dictated.

The pitch of a melody may be dictated first, and at a second singing the rhythm added. The teacher may sing the melody after it is correctly written, with various shadings, like crescendo, diminuendo, etc., having the class put in the signs.

Test of Knowledge of Notation.

1. Name all the signs used in this exercise.
2. Name the key in which it is written.
3. Write the letters on which the flats of the signature are placed.
4. Write the syllables of this exercise.
5. Make the accidental used in this exercise to express *fi.*
6. Make the accidental used in this exercise to express *fa* after *fi.*
7. Write the signature, seven sharps.

Test of Knowledge of Notation for Fifth Year.

1. Make the G clef. Place whole notes on the following degrees of the staff: e, b, g, c, f, d, a.
2. Place the G clef on the next staff. Place all the kinds of rests on the line *b.*
3. Place all the kinds of notes on the space *a.*
4. Make the G clef. Place sharps upon *f* and *c* as a signature. Write the scale for this signature and name it.
5. Make G clef. Place flats on *b* and *e,* write the scale and name it.

Tests may be varied by calling for the use of various signs with all the major scales.

Test Questions for Sixth Grade.

1. Write the scale of D, showing that it is to be sung slowly, softly and smoothly.
2. Write the scale of E flat, showing that it is to be sung quickly, loudly and brokenly.
3. Write the scale of B showing that it is to be sung very slowly, very softly and gradually louder towards the end.
4. Write the scale of A flat showing that it is to be sung very fast, very loud and gradually softer towards the end.
5. Write a simple melody of four measures, $\frac{3}{4}$ measure, key of G, using a tie, a dot, a hold and a slur.

Oral Examinations.

These should be carried on in the upper grades through individual singing. Two kinds of oral examinations should be made; one testing the pupil's ability to sing familiar songs, and the other to test his skill in reading music.

If classes are large, the Weaver Tests are without doubt the most economical of time and the most definite in results for testing skill in sight reading.

The books used in the class room may be used for these oral tests providing the children never take them home, and if the teacher selects the test exercises from melodies that have never been sung by the children. In case the songs are long, individual pupils may be asked to sing the first four measures of the song, the class joining promptly to finish it. This holds the attention of the class, at the same time giving individual oral tests to several pupils during the period.

The material used for individual tests of singing should be the songs which have been committed to mem-

ory, and pupils should be held to the same artistic rendering of these songs that has been required of the class as a whole. Many songs lend themselves to being sung by phrases, each individual singing one phrase, but fitting his phrase exactly to the preceding one. By this means, the teacher hears as many pupils sing alone as there are phrases in the song. If these two kinds of oral tests are given frequently throughout the grades, the fear of hearing one's own voice in singing will be eliminated.

The Review Lesson.

As pupils are taught in the grades, many topics have received a little attention in each grade, so that the pupils have a practical knowledge of many details connected with the subject but possibly make no connection between them, and certainly fail to see them as parts of a whole. May it not be that the failure on the part of the teacher to organize knowledge for the child, accounts in some measure for the pupil's ignorance of the best methods of study when he is thrown on his own resources in the High School?

The Review Lesson should systematize, organize the pupil's knowledge, and although comparatively few of such lessons are required of the music teacher, these few are so important that a sample lesson is appended.

It is hoped that this lesson may serve as a pattern for all Review Lessons, and act as a reminder to teachers that many of the lessons which they take for granted as finished and complete, may stand in the minds of their pupils, unrelated and chaotic.

Review Lesson on Measures.

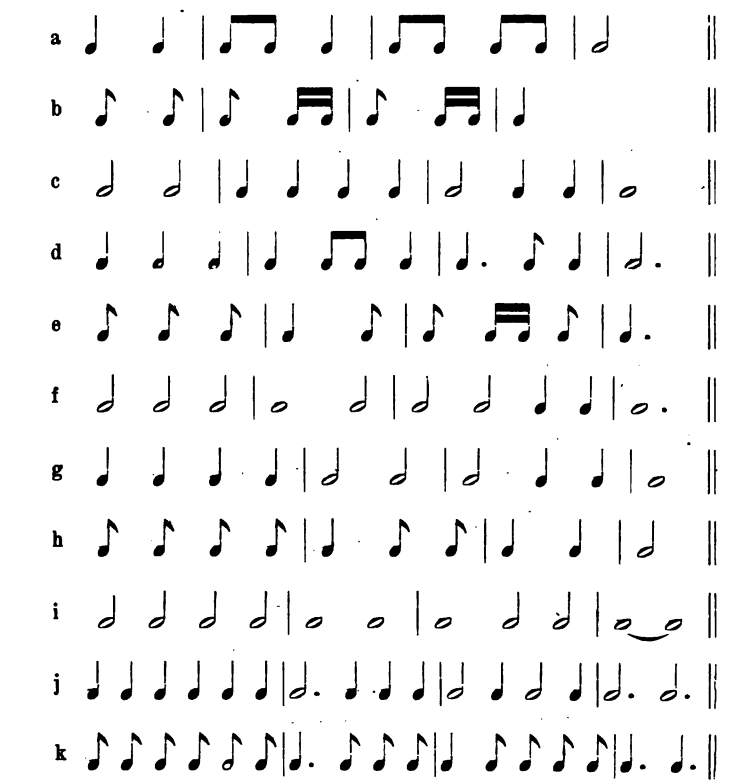
Instruction of a practical nature regarding this topic was first given in the Kindergarten or First Grade, when pupils began clapping and marching to the music played or sung for them. In every term of work, some

new ideas regarding measures were added, until in the Sixth Year, pupils have a practical working knowledge of the whole subject, but it is doubtful whether any child in the class would organize this knowledge unless he were led to do so, by one who sees the subject as a whole.

Points in the Lesson.

1. Composition of Measures.

The following exercises for references:



Pupils examine and state, Exercise (a) has two beats in a measure and a quarter note has a beat; (b) has two beats in a measure and an eighth note has a beat; (c) has two beats in a measure and a half note has a beat.

As pupils make these statements, the teacher requires them to place the proper figures $\frac{2}{4}$, $\frac{2}{8}$, $\frac{2}{2}$, before each set of measures.

The same plan is carried out through all the exercises until the proper figures are written before each.

2. The teacher now questions and the pupils state: $\frac{2}{4}$ indicates that each measure has the value of two quarter notes; $\frac{3}{4}$ indicates that each measure has the value of three quarter notes, etc., until the principle is clear.

3. Now pupils generalize. The figures at the beginning of a piece of music, when taken together, show the note value of the measures. The upper figure shows the number of counts in a measure; the lower figure the kind of note that has one count.

4. Referring always to the illustration, pupils discover that in *a b c* all the measures have two counts. Measures that have two counts are called Double Measure.

The next group, *d e f*, has three counts. A measure of three counts is called Triple Measure. A measure having four counts is called Quadruple Measure. A measure having six counts is called Sextuple Measure.

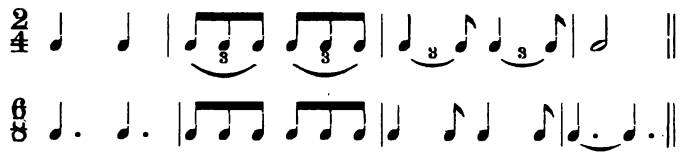
In Double Measure the first count is accented. In Triple Measure the first count is accented. In Quadruple Measure the first and third counts are accented. In Sextuple Measure the first and fourth counts are accented.

Note that all measures are in groups of two or three counts with accent on the first of each group.

5. *Compound Measure.*

Any measure having two accents may be called Compound Measure, but only such measures as are composed of groups of three counts are generally so called.

When the composer desires the effect of the triplet constantly repeated, he writes in $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ measure.

Compare

and it will be seen that they sound exactly alike. The same is true of $\frac{3}{4}$ measure composed of triplets and $\frac{9}{8}$ measure; of $\frac{4}{4}$ and $\frac{12}{8}$.

Note: Since this lesson is not given until pupils are skillful in reading music, the practice in singing compound measure should require $\frac{6}{8}$ to be sung with two beats in a measure, $\frac{9}{8}$ with three beats in a measure, and $\frac{12}{8}$ with four beats in a measure. Better results in securing the proper rhythmical effect are secured if all compound measures are omitted from the reading until pupils are familiar with both forms of the triplet, and can read them without stumbling over either pitch or rhythm.

The following subjects may be organized in a similar manner:

1. Chromatics and Accidentals.
2. Scales and their Signatures.
3. Dynamic Signs.
4. Tempo words.
5. Words expressingg Manner of Performance.

The following diagrams and tables suggest the plans for Review Lessons on the above topics:

Chromatics and Accidentals.

The knowledge of chromatics and of the accidentals which represent them has accumulated, step by step, from the Third Year to the Seventh. In the Seventh

Year this knowledge should be organized and the following plan is suggested.

The accidentals should be so arranged as to show their relation to each other, and both the letters and the syllables should be related to them.

	ri		× d double sharp.
	re	ri	♯ d sharp.
ri	ra	re	♮ d natural.
re		ra	♭ d flat.
ra			♭♭ d double flat.

With the above diagram on the board the teacher may ask, when *d* is *re* what is the syllable name of *d sharp? d flat?* When *d sharp* is *re* what is the syllable name of *d double sharp? d natural?* When *d flat* is *re* what is the syllable name of *d natural?* of *d double flat?*

Then reverse the questions. When *d* is *re* what pitch is called *ri?* what pitch is called *ra?* When *d sharp* is *re* what pitch is called *ri?*. what pitch is called *ra?* When *d flat* is *re* what pitch is called *ri?* what pitch is called *ra?* If the pupils answer these questions correctly they should be able to write similar groups upon the staff; as

In the keys of C, E and A flat write *re, ri, re, ra.* The next step is to require the use of the counteracting accidentals for which the diagram is equally clear. Pupils write *si, sol; se, sol* in keys of C, E flat and B.

As long as the diagram is needed, it should remain before the pupil's eyes, but the lesson has not served its purpose until the pupils can use correctly any accidental and its counteracting sign without the aid of the diagram.

Many topics require tables or diagrams only, for a proper Review, and as the work advances, pupils do more and more of the organizing and the teacher less and less. (*See chapter on Musical Notation.*)

The Drill Lesson.

While there is great opposition in certain quarters to anything that can be called drill in music classes, if reading is to be taught, drill is an essential element in the process of teaching. Perhaps the objections would not be so great if the Drill Lesson were properly given. and during the period of development when its processes are not obnoxious to the child. To omit drill from the work of the early grades and in the upper grades to try to do enough of it to make up for this omission must end in failure.

Some of the most important laws of drill have been utterly disregarded by music teachers. That drill be effective, the attention of the pupils must be fixed upon the exact thing to be done. Just the opposite plan has been attempted by many music teachers—that of attracting the attention of the child to the musical content of the melody and expecting him by a process of unconscious absorption to become familiar with the notation by which it is expressed.

The necessity on the part of the pupil for fixing his attention upon the fact being repeated seems to have entirely escaped the notice of music teachers, who have deviated so far from this rule that there are people who boast reading all of Scott's novels while they practiced the piano. Some of the work of school music classes is only slightly less absurd than this.

The importance of a motive for repetition is entirely overlooked by the teacher who insists upon many repetitions of a familiar melody in the vain hope that the child through these repetitions will become familiar with its notation. What motive could be strong enough to force a child to examine thoughtfully the notation of a song, with whose melody he is perfectly familiar.

There must be drill upon the scale and its relations, persistent, attentive, accurate drill. There must be equally careful drill upon the various rhythmic patterns. and this drill must include not only the sound of these pitch relations and rhythmic types but the notation in which they are expressed.

Suggestions for First Drill upon Notation.

As the musical pupils will be the first to become expert in the singing, the slower pupils will be inclined to lean upon them. To precent this, as soon as a pupil sings correctly a melody given out for reading, he may be sent to the blackboard to make the symbols with which he needs to be familiar.

The teacher should make the signs as perfectly as possible above the work of the child, and give directions that it be copied five, ten or twenty times, depending upon the sign to be copied. In this way, the children may learn to make the notes and rests, the sharp, flat, and natural, the measure signatures; and place upon the staff the bar and double bar, and later the clef. While these pupils are learning the notation of music, the rest of the class may be as greatly benefitted by singing without their help.

The Drill Lesson in Upper Grades.

While drill on new points presented may be given to the class as a whole, individual drill is important if the best results are to be secured. To give individual drill in large classes without causing too much self-consciousness on the part of the pupil being drilled and without too much loss for the rest of the class, is a problem not easy of solution. The following plan is suggested for grades above the Fourth. The teacher should select a small space on the blackboard, where she can write di-

rections for written work in music. These directions should be clear, but as concise as possible, and to this end certain abbreviations may be employed which the teacher has previously explained to the pupils. To illustrate: D, softly, slowly, smoothly, means Write the major scale from D, and indicate that it is to be sung softly, slowly, and smoothly.

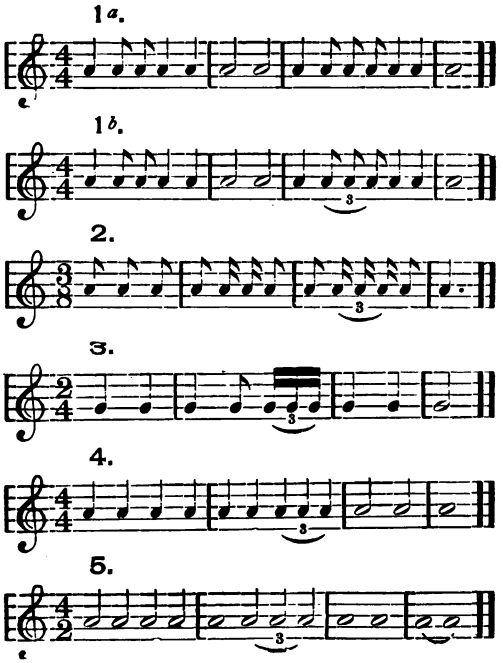
In a small blackboard space, a good deal of written work can be thus indicated.

With blank staff paper on the desks the class will be ready to begin the written work as soon as the period opens. The teacher may then call individuals to her desk and give any form of individual help which pupils may need. One lesson of this kind in a month will go a long way toward bringing up the weaker pupils; and the written work can be so planned that the very best in the class are receiving instruction that adds greatly to the breadth and clearness of their musical education.

The Development Lesson.

While the Development Lesson is little used in music, there are a few points which are much more interesting when presented by this type of lesson. The lesson on the writing of the triplet, which follows, is one of them:

Lesson on the Writing of the Triplet.

Since the triplet which the pupils have sung has one beat, they are quite likely to gain the impression that this is always the value of the triplet. This lesson shows all the varieties of the triplet and will enable pupils to use it correctly in written exercises.

The above exercises are all written upon the board without triplet signs, as 1*a* now stands.

Tr. Look at these exercises and if you find anything incorrect, be ready to tell me how to correct it.

P. The third measure in the first exercises is wrong. It would be right if the three eighth notes were in the form of a triplet.

Tr. John may make it look right. John places the triplet sign.

Other exercises similarly corrected.

Tr. Suppose I erase the triplet sign, in what other way might I correct these measures?

P. Erase one note in each group of three.

Tr. Since these two eighth notes fill all the time required for the triplet, tell me what time a triplet of eighth notes requires.

P. The time of two eighth notes.

Tr. State the time required by a triplet of sixteenth notes.

P. The time of two sixteenth notes. Pupils make similar statements regarding the quarter and half notes.

Tr. Who will make a statement which will tell the time required by any triplet.

P. A triplet requires the time of two notes of its own kind.

Tr. Who will make a definition of a triplet which will include its value?

P. A triplet is a group of three notes to be sung in the time of two notes of its own kind.

The practice on the lesson will include the writing of triplets of various kinds of notes with measure signatures, which make the value of the triplet sometimes one beat, sometimes one-half beat, sometimes two beats. The form of triplet which has two beats is used only in these written exercises, and if it appears in the singing lesson, as it might in quadruple measure, see 4 and 5 above, the measures are sung with two beats in a measure instead of four.

If pupils have any difficulty in writing the triplet, the trouble lies either in the arithmetical sense of the child, or in some lack of understanding of the relations between the measure signatures and the note values. It is always wise, before giving the triplet lesson, to give a thorough review of the value of the notes and rests, and their relation to the measure signature. See the review-lesson on Measures.

Few lessons are purely of one type, but the teacher who knows all the types of lessons and has a clear understanding as to which topics in the subject matter are presented most clearly by each type will be able, for instance, to introduce into his instructions a few logical

questions belonging to the development lesson, if by this means the work is made more clear.

The Appreciation Lesson.

Perhaps no term that has been used in connection with music teaching has been misapplied more often than the words Appreciation Lesson. Quite generally "Music Appreciation" classes are classes in Biography or Music History, while strictly speaking the aim of the Appreciation Lesson is to arouse aesthetic emotion, not to develop the intellect. The Appreciation Lesson is most vividly described in a book entitled "The Lesson in Appreciation," Hayward, published by the MacMillan Company. The author of this valuable work talks of "Red-letter Lessons", and speaks of them as "epoch-making in the lives of the pupils". That such lessons are not only possible in music but a very natural result of right teaching of the subject will be recognized by all real teachers of music. Mr. Hayward recognizes what some teachers of music forget, that such lessons require the most careful preparation in order that the "supreme enemy", distraction, may be overcome. To quote from Mr. Hayward, "We cannot appreciate a work of art if we are worrying over unsolved problems; if the unfamiliar, the ambiguous, or the inconsistent in what we are contemplating persists in irritating us; if extraneous stimuli, unrelated to the poem or the symphony or the picture, intrude upon our attention."

Besides this intellectual distraction, he speaks of the distraction of technique, and says, what all teachers of reading realize to be true, "The technique of reading music or reading poetry may absolutely kill appreciation before it is born."

His suggestions regarding the proper preparation for the Appreciation Lesson are therefore most helpful.

"It is a type of far-ahead preparation which though unrecognized in our books on school methods is bound to become an element in the technique of successful teachers of appreciation. . . . . It is quite within the capacity of every teacher who attempts work of this sort to catalogue the difficult words, the inverted or unusual phrases, the obscure references that a poem involves. These can then be introduced before the lesson proper is given so as to insure some familiarity through repetition and practice before the 'great day' comes."

The distraction caused by the teaching of technique as an end rather than a means, and insisting upon the printed page as the only approach to a poem or a song is as familiar to teachers of literature as to teachers of music. No one would say that children should not be taught to read because the effort to translate the printed page kills appreciation of the poem; on the other hand there should be a clearer understanding on the part of teachers that the hour in which pupils are taught to read is not the time for the appreciation of the thing read The methods that are employed in the teaching of reading are not those which lead to appreciation of either poetry or music. But to quote Mr. Hayward again, "Technique is necessary. There must certainly be specific and direct teaching of the technique of language and music." Later, "Technique must absolutely be *kept out of the way,* or *cleared out of the way* if appreciation proper is to take place." "I know of no evidence in favor of attempts at the same moment to obtain appreciation and to study the symbols of Art." "Lessons should differ enormously from each other, and the lesson in technique must differ—almost by the whole diameter of being—from the lesson in appreciation."

It is this effort of the schools to do two opposite things at the same moment that has produced, after

twelve years study of the great masters of English, scores of high school graduates who have no appreciation of literature and who neither read, write, nor spell fluently. It is this same false teaching that sends out of our schools hundreds of young people who have "studied music" every day for twelve years, whose highest ideal of music is measured by the ragtime of the dance hall, and who have neither the power to sing the patriotic songs of the country, nor to read an ordinary hymn of the church.

Shall we not then listen to the warning of these unfortunate results of our methods of teaching and mend our ways?

Let us begin this reformation by strict attention to the purpose of each lesson. The Appreciation Lesson must be given with the prime object of inspiring the pupils, arousing in them a love for the very best that the world of music affords.

To this end, opportunity for hearing good music should be provided. To buy a Victrola, and a few records; to allow these to be played again and again until the children tire of them will produce no good results. but the mechanical instruments when properly used are a valuable aid in this work.

Let the day when good music is to be heard be planned to come once a month, then see to it that all necessary preparation for true enjoyment of this music is carefully given before the day arrives. The teacher of English will gladly avial herself of the interesting material for story telling and composition work on the lives and works of the great composers. Some knowledge of the composer's home, his family life, his teachers, of his struggles and victories, and especially of his childhood, appeal very strongly to the child, and form a background of interest that is invaluable as a part of the preparation for the Appreciation Lesson

If while these lessons are going on in the English classes, the pupils are taught some of the songs by the same composer, if the piano teachers are urged to teach his compositions for the piano, and if reference is always made to any work of this master which may be performed in the town, there grows up such an interest in his music that when the day for the Recital comes, the conditions for true appreciation of the music will be met. The program presented should be the best available, not only in the musical quality of the selections, but in the artistic excellence of the performance. It is just here that the Victrola, the Aeolian and the Player Piano furnish means by which Appreciation Lessons may be carried on in many places where for lack of available artists it would have been impossible in the past.

Appreciation Lessons, the preparation for them, and tests of their effects may follow some such outline as the following:

1. *The Preparation.*

Study of Composer's life in English Classes.

Singing and playing of Composer's works by the pupils in Music Classes.

The Composer's picture where it will be seen the entire month.

2. *The Lesson.*

Reading or telling a story of the Composer's childhood.

Song or Aria.

Piano Selection (One movement from a Sonata).

Chorus by the children.

Violin Selection.

The music should be selected with reference to the age and musical experience of the pupils.

The program may be given entirely by artists; it may contain some numbers on mechanical instruments, and occasional songs, stories, or readings by children.

3. *The Test.*

A conversation between teacher and pupils in which children may tell of their interest in the music to which they have listened. Skillful questioning on the part of the teacher will relate the ideas which the pupils have gained in the language classes and in the music classes to the music they have heard in the Recital.

This form of lesson is applicable to Primary Grades

In Intermediate Grades, similar plans may be followed with occasional compositions by students.

In High School, the study of the simplest principles of Form may add much to the interest, providing this is made a part of the preparation for the Appreciation Lesson and providing, of course, that students have had such a previous musical education that they can understand the terms which must be used in the study of Elementary Musical Form.

Note.—If the schools are carrying on in daily lessons the instruction that puts in the hands of the pupils the key to the highest realms of art, the power to read music, these Appreciation Lessons serve the noble purpose for which they are intended, that of awakening a real love for the best of music.. But if, as is advocated by some, the attempt is made to cultivate the taste, by the pouring-in process, demanding no intelligent effort on the child's part, only failure can be the result. As Mr. Hayward says: "Technique is necessary" and it must be "cleared out of the way" before the Adolescent period of the child's life or the end which music may serve in education will not be reached.

GENERAL DIRECTIONS FOR TEACHERS.

The Process of Teaching.

The process through which all entirely new ideas in music are presented to the children follows in this order:

1. Imitation.
2. Recognition.
3. Representation.

Imitation.

This step in the process of teaching needs no definition, and as it is the means through which children have acquired all they know when they enter school, they need no instruction in the art of Imitation. They need only a perfect pattern. In presenting the scale or the tonic chord, a song or a musical phrase, the teacher should select the pitch which brings the best quality of tone from the pupils, sing the phrase or group of tones exactly as she wishes it sung by the pupils. If pupils do not respond correctly, the teacher should repeat what she has sung, taking a different pitch if the first one proved too high or too low, and cutting the phrase in two if it was too long to be remembered, but retaining the same speed and the same accent. Do not be afraid of repetition; the children need it and do not find it as monotonous as it seems to the teacher. As soon as a class has learned a few phrases, the scale, the tonic chord and bits of the scale using the syllables, the next step should be taken.

Recognition.

The teacher may sing any familiar pitch group using the syllable *la,* asking the children to repeat the same tune with the correct sol fa syllables. Vary the work, by alternating class and individual singing.

Musical phrases sung with words, may be repeated with the syllables, the teacher singing the words, children the syllables.

The ability to sing the correct syllables shows that the pupil hears correctly, and is a test of his advancement in recognition of pitch. Each new pitch group taught, should be followed by these Recognition Exercises.

Recognition of Rhythm is best tested in the Kindergarten Year through clapping and marking on the blackboard. See Kindergarten.

In the First Year, counting becomes the test of the power to recognize the kind of measure. The teacher sings or plays, with much variety of rhythm, and the children count softly, 1, 2, or 1, 2, 3, and when the teacher stops singing, state which kind of measure she has sung.

In the Second Year, pupils learn to beat the measure, and as the teacher sings, they beat in the air, where the teacher can see whether or not they recognize the kind of measure she is singing.

Representation.

When pupils show individual ability to recognize what is sung to them, the pitch and rhythm groups with which they are most familiar may be represented in notes. See Pitch Group A and Rhythm Group I, First Year.

Any introduction of notation before the last quarter of the First Year is useless, and with many classes even the simple work suggested for this time may be deferred to the Second Year.

Musical children will show continuous gain through Imitation, but pupils who are musically deficient are helped through the earlier introduction of the Notation. The eye shows them through the representation what the ear fails to tell, and while the ear should be constantly appealed to, the eye should be allowed to help.

When a few familiar pitch groups have been represented, the following devices will serve to connect the notation with the sound, and lay the foundation for sight reading:

1. Write the scale descending upon the blackboard, pupils sing it as a whole, then sing note by note, as the teacher points.

2. Same with ascending scale. Use keys D, E. F, G.

3. Write one note at a time, pupils sing as the teacher writes.

4. Write groups of three or four notes, the pupils singing as soon as the last note of the group has been written.

5. Number the exercises just written, asking individual pupils to sing as the number of the exercises is called.

6. The teacher may sing the exercises, individual pupils select the one sung.

7. Individual pupils sing an exercise, class find it.

8. The teacher may point to an exercise with the eraser, then erase it, the children sing.

9. Cards containing the Pitch Groups being taught may be used for this work. C. W. Bardeen publishes such cards; and the Miessner Motive cards, Silver Burdett & Co., furnish excellent material.

Note.—While the aim of this work is to teach pupils to see a group of notes or a phrase at a glance, this result cannot be reached without some practice note by note.

Pitch Dictation.

Another means by which the notation is connected with the sound is dictation, in which the teacher sings and the pupils write.

This may be conducted in several ways:

1. The children at the blackboard, the teacher sings, pupils write.

2. Slips of staff paper in books ready for use, so that the teacher may dictate for practice without loss of time in moving pupils or passing paper.

3. Manuscript books, in which the work of the pupil is preserved.

Suggestions for Dictation.

1. Sing by the syllables until the children become familiar with the representation of the scale tones upon the staff.

2. Sing with la, children repeat with the syllables, then write.

3. Sing with la, children repeat with la, then write.

4. Sing with la, children write without singing.

5. Use the staff at first without clef or signature. the teacher assigning a given line or space for *do,* giving practice with *do* in all positions.

As soon as children know the letter names of the staff degrees, use the clef and dictate the place for the sharps and flats in the signature, until the time when the children are familiar enough with the signature to place them without help.

Song and Observation Plan.

The plan of teaching the reading of music designated as the Song and Observation Plan may be outlined as follows:

1. In the last quarter of the First Year, teach ten or twelve short songs, from a book which can be put into the children's hands in the Second Year. The Congdon Primer No. 1, The Progressive Series Book One, The Modern Course Primer, and The Eleanor Smith Course. Book One, are all suitable for this work. Teach these

songs by imitation using the words first, and later the syllables as though they were words.

2. Go over these songs at the beginning of the Second Year, and when the children sing them correctly, the teacher may write one of them in notes on the blackboard staff. Various devices for connecting the notation with the melody may be used:

a. The class may sing as the teacher points to each note on the blackboard.

b. Individual pupils may point to the notes as the teacher sings.

c. The teacher may sing various motives of the song, the pupils find them with pointer and sing after her.

d. The pupils may find all the *dos,* all the *sols,* etc.

e. Write the same song in different keys that the relative position of the notes may hold the attention.

3. Place books in hands of children, find the familiar song and ask children to point to the notes with the finger as they sing the song by the syllables.

4. Motives from the song, presented from "Motive Cards", pupils find in the book and sing.

This plan may be further developed through other songs learned in the First Year.

If the work suggested in Pitch and Rhythm in the First Year is carried on side by side with this work, and if the simplest possible melodies, unfamiliar to the pupils, be used at intervals to test whether or not the children are really observing the Notation carefully, the Song and Observation Plan will be found helpful in bridging the chasm between purely imitative work and the first attempts at independent reading.

The matter of independent reading should not be forced, and if children fail in their first attempts, merely drop the matter until further preparation for it is made.

The teacher should, however, make perfectly clear to the pupils the difference between the observation of familiar melodies and the reading of new ones. The Second Year is not the time when intense concentration is possible to children, but three or four minutes of the lesson time given to independent reading opens the way to better work in the Third Year, and offers something new to the child in a form which allows him to recognize his gradually developing power. It is impossible to be too careful about deceiving the child into thinking that he is reading when he is merely singing a familiar melody with a book in his hand.

There is a familiar saying amongst piano teachers that a child who has learned to play by ear never learns to play by note, which is probably the result of some bad methods of instruction in which the teacher always plays over the music before giving it to the child to practice. A child with a quick ear does not need to read the notes when he had heard the melody, and so he does not learn to read. But this neither proves that the teacher should not play for his pupils, nor that a child with a good ear never learns to read music. It merely proves that during some very precious hours of the child's life, both teacher and pupil have been deceived, by the results obtained, into thinking the process used was a right one, when it was probably a most pernicious one.

Encourage singing and playing by ear; let the pupils do all they will of it, the more the better, but call it by its right name.

When a child reaches the stage where he can read, give him the simplest thing possible, and praise him enthusiastically for every step he takes entirely alone, no matter how stumbling that step may be. No one expects a child to dance the day he takes his first step alone, neither should one expect him to sing artistically the first time he reads an unfamiliar phrase. The teach-

er's desire to hear an artistic rendering of a phrase seems often to make her forget that first efforts, if really independent ones, are never artistically performed.

This does not mean that the second and third years shall be spent in spelling out stupidly and laboriously, pages of dull exercises, but it does mean that a few minutes in every week of the last quarter of the second year, and a part of nearly every lesson in the Third Year, should be devoted to independent reading. This reading will not be artistic singing for some time, although it should be as accurately done as possible.

Singing should be a part of every lesson, holding aloft the ideal toward which the class is working, and gradually as the child gains more skill in reading, the distance between what he can read independently and what he can sing artistically is bridged.

Study of Rhythm.

It is noticeable that many people who read well in a part song are quite lost when called upon to read alone, and that the lack is not in the pitch but in the rhythm. How often the piano teacher hears, "Just show me the swing of the rhythm, and then I can read it." The following plans are suggested for developing a sense of rhythm, and for teaching accuracy in the rhythmic side of music reading.

The first work done for training in rhythm, is done in the Kindergarten, and is so fully outlined under that head that it does not need attention here; but one studying this subject should refer to the Kindergarten chapter for the foundation of the work in Rhythm.

If there is no Kindergarten work preceding the work of the First Year, the general plan suggested for the Kindergarten is taken up in the First Year. As the children are older, many of the Kindergarten devices

and games may be omitted, but the order of the work: 1st, Regularity of Movement; 2nd, Feeling for Accent; 3rd, Feeling for Phrasing; should be the same. Even when the Kindergarten year preceeds the First Year, the rhythm work contains little that is new. The same devices are used, but much more independent work is done by the children. While the work in the Kindergarten was mainly imitative, a child who has had the Kindergarten year, will be able to discriminate between double and triple measure, will recognize changes in speed, and the change in accent at once. During the last quarter of the First Year, the first rhythmic exercises may be written by the teacher, as seen in Rhythm Group I, First Year. The children should sing or tap these measures as the teacher counts, or the children may count for the teacher to sing or tap them.

Beating measures by the children is left for the Second Year, as it requires much control of the hand, and a good sense of rhythm to make it useful. The motions are at first taught: down, up, for double measure; and down, right, up, for triple measure. When the children have learned the movements, the beating may be used as a test of their ability to distinguish the kind of measure in the songs sung to them, as the clapping and counting have been used. As the beating has no sound, it requires a higher sense of rhythm than the audible clapping and counting. Songs of great variety of rhythm should be sung by the teacher, for the children to beat, that they may learn to feel the regular pulsations that flow through the music, no matter how varied the rhythmic changes.

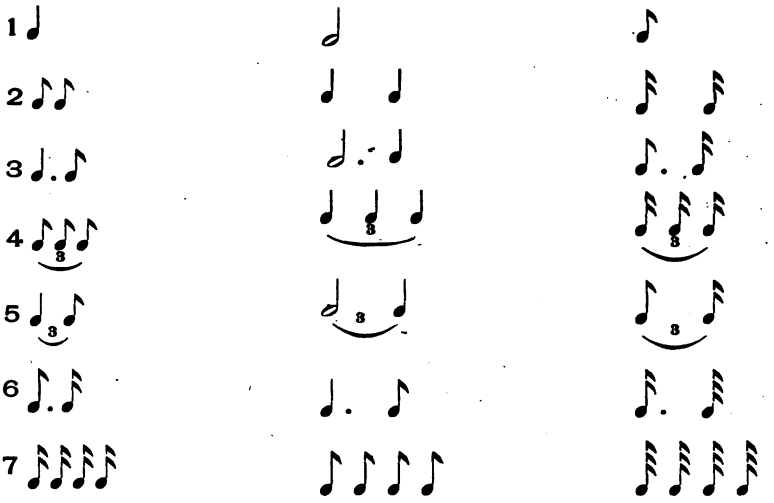
The rhythmic patterns represented by the teacher at the close of the Second Year form the rhythmic basis of the reading of the Third Year. As the children read, the teacher may beat, and as she sings the

children may beat, but do not require the children to sing and beat at the same time.

Two tones to a beat are first presented by imitation in the Second Year, and the dictation exercises are given by pointing to the first two patterns of first column, below. Only these two patterns should be on the blackboard in this first work. The teacher may point to the quarter note regularly, having the children sing one tone to each beat she makes. Then keeping the same speed, she may point to the two eighth notes, the children singing two tones to each beat she makes. The teacher should always have in mind the recurrence of accent, and point thinking sometimes double and sometimes triple measure.

As the half and eighth notes are required for the reading in the books used, the first and second patterns may be practiced as they appear in columns 2 and 3 following

Rhythmic Patterns.

The order of the Rhythmic Patterns used by Mr. Ralph Baldwin of Hartford, Conn., seems a simple and complete one and is here given with due thanks to him:

If pupils learn that all the rhythmic problems which they must solve may be reduced to these seven patterns, many difficulties will be overcome.

While the second pattern may be expressed by two eighth notes, two quarters, or two sixteenths, there is no difference in their sound, and therefore no more difficulty for the singer. Suppose the pupil stumbles over the reading because the appearance is unfamiliar in having many sixteenth, thirty-second and sixty-fourth notes, the teacher has only to ask, How is the First Pattern represented in this song? The pupil answers, By an eighth note. Teacher: Show me how it sounds? Pupils sing first pattern at the speed required. Teacher: Now sing the second pattern, sixth pattern, or whatever pattern is making the trouble.

Pupils sing and the teacher requires them to notice its notation, and sing the passage as found in the song.

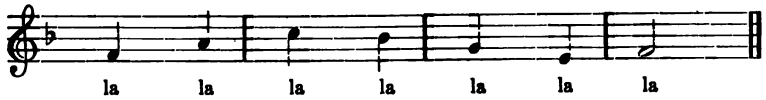
By following the Course of Study, teachers will see in which grade each pattern is introduced.

Rhythm Dictation.

For pupils who have a keen sense of rhythm, many of the devices which are helpful to others are unnecessary. The following plan for dictation is, however, invaluable as a means for testing the pupils' knowledge of the notation of rhythm:

1. Teach pupils to make note heads with side of the crayon. Use about a third of the ordinary pencil crayon

2. When fine even rows of note heads are made quickly, the children may be taught to add the stems; as

3. When pupils are able to make these note heads rhythmically, the teacher sings four-measure phrases like the following:

Pupils first write rhythm only, as:

The children then add the stems and put in the bars.

4. Use both double and triple measure, but the quarter note only for the beat note.

Pitch and Rhythm Combined.

1. When pupils think the pitch readily, let them write the syllable names under these rhythm exercises.

2. Pupils transfer the melody to the staff.

Suggestions for Rhythm Dictation.

1. Rhythm Dictation may be given either through tapping, or singing. The teacher must sing with perfect distinctness, that the tones do not run together. Sing with regular speed and distinct accent.

2. In the first work, have children repeat what the teacher sings before writing. This repetition may be dropped during the Third Year, if the class is ordinarily rhythmical.

3. Both melodies and monotone exercises may be used for rhythm dictation. In monotone exercises change the pitch with each exercise and be careful not to use too low a pitch.

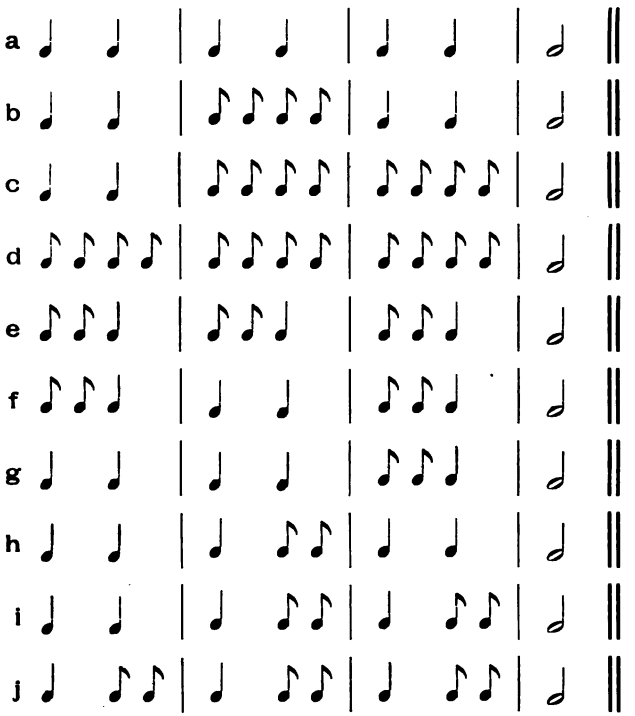
4. See that children are ready to write before beginning to sing, then have writing begin on the beat next after the one on which the singing stops.

Plan for Supplementary Practice.

When a new rhythmic pattern has been presented and the teacher finds a lack of simple material for practice, the following plan enables her to write quickly a variety of combinations of the new pattern with the fa-

miliar ones. Suppose a class to be ready for practice in reading combinations of the first and second rhythmic patterns.

Rhythm Illustration M.



The teacher writes exercise (a) of "Rhythm Illustration M" with the notes at a sufficient distance from each other so that others may be added without erasing.

The teacher now makes exercise (b), (c), and (d), from (a).

It will be seen that *e* may be made from *d* by erasing a note and a hook in each measure. Then with a stroke of the crayon or the eraser, a new combination appears.

Teachers who have a very limited supply of material will appreciate this if they try it. It will be readily

seen how practice on any other new pattern may be conducted in a similar manner. To illustrate: Introduce the triplet in the place of each second pattern.

Treatment of the Unrhythmical Child.

After the various devices of clapping, marching, marking on the blackboard, etc., suggested for the Kindergarten, have been used for the class, and there are still children who seem to have no feeling for rhythm, teachers should give special attention to them. These are the children who should have the opportunities to play an important part in the Rhythm games, to count with the teacher for the class to sing; to beat with the teacher as the others sing, thus taking the part of the Musical Conductor. Rhythm lends itself readily to games and any teacher who sees the need of the child will readily invent devices of interest and value in adding to his sense of rhythm.

LESSON PLANS.

First Year.

1. Sing a familiar song.
2. Imitation of Pitch Groups, using Syllables.
3. Some variety of Rhythm practice.
4. Begin a new song.
5. Sing familiar action song.

or

1. Marching or other movements to music.
2. Recognition of familiar songs.
3. Recognition of familiar Pitch Groups.
4. Complete the song begun in former lesson.
5. Sing familiar songs.

Second Year.

1. Sing a familiar song.

2. Practice in singing the scale and tonic chord from dictation.

3. Discrimination between double and triple measure, teacher singing; pupils counting.

4. Observation of notation of familiar melody.

5. Read simple four-measure melodies from the blackboard or chart.

or

1. Familiar melodies sung slowly, teacher writes their notation on the blackboard.

2. Practice of various kinds to connect notation with the sound.

3. Use Motive cards for recognition of familiar motives or phrases.

4. Teacher writes Pitch Groups, pupils read by syllable.

5. Sing familiar songs.

Third Year.

1. Vocal practice for tone quality.

2. Recognition of Pitch or Rhythm.

3. Reading simple four-measure melodies from blackboard or chart.

4. Practice in sustaining thirds and sixths, preparation for two part singing.

5. Singing familiar songs individually.

or

1. Reading from books.

2. Practice in singing unfamiliar skips in preparation for future lessons.

3. Practice on second pattern.

4. Use of familiar signs or teaching of signs to be used in reading.

5. Singing familiar songs.

Fourth Year.

1. Reading from books in major and minor keys.
2. Tr. sings, pupils write either pitch or rhythm.
3. Individual sight reading.
4. Sing familiar songs, class and individual work.

Note—Any plan which can be made before teaching the class is necessarily inadequate. Each day's work should be planned from the needs of the individuals in the class with the purpose to be accomplished clearly in mind, and with the aim of making the lesson a helpful link between the work already done, and that which is to be done in the future. The plans suggested for Third and Fourth Years may contain too many kinds of work for one lesson, but as these two years are years of great progress, these plans are intended to suggest various kinds of practice; and effort concentrated upon any two kinds may be quite sufficient for a day's work. The teacher should aim to give the children a clear idea of the end toward which they are working, arousing a desire in each pupil's mind to accomplish the tasks set before him. In all drill work, state the purpose, and call attention to the gain made through this drill. Teach nothing that can not be used in future lessons.

Use of Pitch Pipe.

The chromatic pitch pipe is used, and until children are able to sing the scale accurately, the teacher finds the pitch from it, always singing the first tones of song or scale before allowing children to sing.

The sounding of the pitch pipe and taking the key, may be made a valuable means for the training of the ear. After the plan suggested above, children should be required to take the sound of the pitch pipe as heard, and sing at once any tone of the scale, as the teacher calls for it.

The next step is to have the class think the pitch of the pipe after hearing it, and without repeating it, give any sound of the scale, as directed.

In taking the key for a three part song, the teacher may require pupils, after hearing the key note, each to think the pitch of his part, and make no sound until the class gives the opening chord of the song.

Individual Singing.

Through some strange perversion of ideas, teachers of music have thought that music reading was best taught through concert singing, while teachers of reading have realized that the best results come from individual work. The reasons for this mistake are not far to find. Because chorus singing is one of the common forms of musical performance, chorus or concert reading seems to be a natural method of preparation for it. But there can be no question as to the superior quality of a chorus in which each member has the skill of an independent reader.

Some explain the neglect of individual work by the statement that few pupils are willing to sing alone, and that the time used in gaining their consent to sing individually would be better spent in other ways. There is no more reason why a child should fear individual singing than that he should fear speaking or individual recitation in history or arithmetic, except the reason which is the result of our false methods—neglect of individual work in music classes.

In Primary grades there is no unwillingness to sing, in fact children are as anxious to sing as to do any other piece of work assigned in school. Every teacher of Primary grades knows the eagerness with which pupils of this age volunteer to read, to draw or to sing. Since this is the case, it is evident that the reluctance to

sing exhibited by older pupils, results from failure on the part of teachers to make individual singing such a common task, that pupils do it as naturally as they recite individually in any other subject.

If individual singing has never been required in a school, no wise teacher will demand it at once in sixth, seventh and eighth grades, but will wait for pupils to see the gain made by those who volunteer, and willingly join the number who are receiving these benefits. But every teacher who is convinced of its value may begin individual singing in all Primary grades, without danger of opposition from the pupils.

There are several excellent plans of conducting individual work in singing, amongst which are the following:

In Imitative work, whether in rhythm or pitch, the teacher may alternate the singing of individuals with the singing of the whole class.

In Recognition work, the teacher may sing groups of tones, allowing individuals to respond quickly, one after another, until half a dozen have sung; then a few exercises for the class as a whole; then return to individual work.

Representation work being written, naturally calls for independent, individual effort.

In Reading from the blackboard or chart, pupils should read individually, with an exercise for the entire class often enough to keep all busy and attentive.

In Reading from the books, exercises of four or eight measures may be given to individuals, and in longer exercises individuals may sing four measures, the class taking up the singing and completing the exercise as in a solo and chorus. Songs of greater length may be divided amongst individual pupils, requiring each one to sing two measures, and to begin his section promptly on time. This requires the reading of the

whole song by each individual, as otherwise he is not ready to sing when his turn comes.

The Weaver Individual Sight Singing Exercises are invaluable in this work, and in large grades furnish a means for rapid testing of individual ability in sight reading, that has no equal. A similar set of exercises has been arranged by Oscar Bowen, Supv. at Yonkers, New York.

Suggestions for Individual Work.

1. Use short exercises.
2. Cultivate habits of rapid work.
3. Do not stop to drill individuals when the class is idle. Provide work for all when individual drill is being given.
4. Keep a record of individual work that none may be neglected.
5. Grade individual work carefully, giving each child what is suited to his ability.
6. Examine Weaver and Bowen Sight Singing Exercises and note means by which children are made aware of progress or failure in sight singing tests. A child's knowledge that his work entitles him to promotion is a great spur to effort.
7. Use few words in giving directions; adopt some convenient plan and abide by it, that the work may require as little time as possible for its execution.
8. All help given by the teacher should be so planned as to leave the child stronger for his next struggle, not more and more dependent upon his teacher.

Vocal Drills.

Harsh, rough voices, as well as throaty or tense voices may be greatly improved by judicious vocal drills. Mere singing of solfeggios is of no value unless the ex-

ercises meet the need of the class in aim, in pitch, and in speed.

1st. For rough, harsh voices use *oo,* or *o,* in slow, swinging movements, beginning on a pitch above the middle of the voice.

2nd. For throaty tones, use *e* and *a* in quick movements, with smiling faces. The pitch should begin on *c* or *d,* the octave above middle *c.*

3rd. For tense, thin voices use *ah* and *aw,* in laughing exercises, singing with some body movements, like swaying from side to side. Start the pitch in the middle tones of the voices.

4th. In most cases let breathy voices alone, they will grow clear with song singing of a cheerful character. Do not make pupils conscious of the breath, but take great care to have the exercises so short that the breathing is natural, not hurried nor too long sustained. In fact the highest success in training young voices is reached through the unconscious happy singing that is secured by the teacher who knows how to present the right ideal, without calling too much attention either to the faults, or to the means being employed to overcome them.

Vocal Drills may contain new pitch relations or rhythmic patterns, but should always be given in free melody, and by the imitative process. See suggestions under Rote Singing.

Treatment of Monotones.

Pupils who are unable to sing in tune with others are often called monotones, even though they really do sing many different pitches. Whether the deficiency shows itself in singing entirely on one pitch, or in merely singing out of tune, individual work to meet individual needs, is the most economical, both of time and effort,

and certainly the most effective. In large grades, where the music period is short, it is often deemed impossible to deal with children individually; but this is because few teachers realize what two or three minutes twice a week will do for a pupil, if the short time is judiciously employed. If a pupil is too conscious of his own failings to be willing to sing in the presence of the class, a teacher may accomplish a great deal by taking the pupil alone after school hours. The value of two or three lessons alone with the individual, whether he be child or adult, can scarcely be overestimated.

Some children strike a hoarse low tone which is not singing at all. The effort made is an entirely wrong one, and the result more like speech than song. A young woman who had never made a singing sound, although she often tried to sing, supposed that she had only a harsh noise instead of a voice. One lesson corrected her wrong idea, and discovered a sweet voice and a true ear. Many people go through life, never having discovered the real singing voice which rightfully belongs to them. The remedy in such cases is in singing lightly and brightly, little songs that attract the attention to their meaning; in the imitation of high sustained sounds, and even in squeaking and squealing sounds, if singing sounds are not quickly imitated. To squeak like a mouse or to squeal like a pig is more like the singing effort, than the sounds that are sometimes thought to be singing. Calling names like Mary, Dora, with the syllables of the names an octave apart; imitation of bird calls and other sounds of nature are a help. In most cases long intervals are at first more easily imitated than short ones.

When the fault is in the ear, a search for sounds which have attracted the attention of the individual, often results most satisfactorily. A very difficult case was helped by the discovery that the child had noticed a peculiar fire whistle which began very high and came

down in chromatic intervals. Although he had been unable to imitate any sound given by his teacher, he showed her how the fire whistle sounded with such success that it proved a fine starting point for singing. Boys often get a good idea of pitch by whistling, after which they sing correctly.

If the child cannot take the sound given him by the teacher, ask him to sing his own *do,* allowing him to take any pitch possible to him, then let the teacher join with him and sing up or down the scale or chord line, according as the child has taken a high or low pitch.

Another good plan for starting the pupil in the right way is to sing a long sustained tone softly, quite close to his ear, asking him to listen carefully until he hears the tone singing itself in his own head, and then merely to let out the tone that he hears. This sometimes overcomes the throat effort that is so generally made, by attracting the attention away from the throat.

Use the hand signs to show that the pitch is moving higher or lower. Let the child move his own hand up as he sings higher, and down as he sings lower. Drawing a line on the blackboard up or down as the pitch ascends or descends, often serves to convey the impression of change of pitch. Do all you can to make the thought of the tone right. Tell the child whether he is too high or too low. Be sure to encourage him, by recognizing with pleasure every improvement, no matter how slight.

The seating of pupils who are unfamiliar with musical sounds is most important. Seat the whole class with the best singers at the back of the room, grading them toward the front, so that each one hears a better singer than himself directly behind him. Stop the poorer ones, with the direction to listen and report on some definite point suggested, as "Close your books and sing the last three tones you hear." "Sing the highest tone you hear, or the lowest." Sometimes the children in the

front seats may be delegated to correct mistakes made by the others.

Children who have had no experience in singing need an explanation of what is meant by high and low, as their efforts are often misdirected by the thought that singing louder is singing higher. Choose illustrations familiar to the child being dealt with; as, the large whistle for low sounds and the small whistle for high sounds.

Seek to interest children in noticing sounds of nature, and reporting to you songs of birds and lowing of cattle, as well as differences in the bells, whistles, and other sounds of the town. The Song Primer by Miss Bentley, Neidlinger's Small Songs for Small Singers, Child Land in Song and Rhythm, Barbour, contain many songs valuable in this work.

Part Singing.

Part singing has been somewhat misunderstood in the past, and much harm has been done by its injudicious use. Part singing used as a means for cultivating the ear to harmonic relations, and for the purpose of giving independence in music reading is most valuable; but part singing as a constant exercise, in which one set of children is forced to sing the low tones, and another the high ones only, is not only detrimental to quality and range of voice, but is a course very meagre in educational results. It limits the voices of children to sing constantly in any one part of the voice. The whole range of the voice should be used with the exception of the very highest and lowest tones. To bring about the best results, part singing should be introduced early, and used as a part of the work in all grades, but unison singing should never be dropped entirely.

In the lower grades the part singing should occupy only a very small proportion of the time devoted to sing-

ing, and each part should be sung by all the children At first it is wise for the teacher to let the whole class sing one tone, and she herself a tone a third higher, until the children learn to sustain a pitch firmly while listening to her higher tone. It is an entirely new experience to hear tones above the one being sung, and requires special training of the ear. After the practice suggested, the teacher may select one or more of the pupils to sing the higher tone, then all the rest of the class sing the lower tone, finally the class should be divided evenly, and each division should sing first one part and then the other.

This plan of sustaining the thirds and sixths, gives pupils a realization of harmonic effects which is most necessary for good results in part singing. To ask one half of the class to sing with the teacher in thirds and allow the rest to listen, often gives the ear-training necessary, when part singing seems to be difficult. In the first reading of two parts, it is wise for the teacher to sing the upper part softly while half the class sings the lower part and the rest listen, that they may hear the effect of both parts together, as they can not do while singing themselves. All the children in the class should have the practice both in singing and in listening.

Avoid the pernicious habit so often indulged in, when beginning two part singing, of trying to sing loud enough to drown the other part, or of trying to shut out the sound of the other part in order to carry one's own part.

To hear both parts, and feel the harmonic relations, is the most important part of the work.

The singing of Rounds and Canons is a very interesting and helpful kind of practice in this work. All of the books now published for public school work contain a good sprinkling of Rounds.

Schirmer has a five cent pamphlet of Rounds and Canons by Miss Sara L. Dunning, which are very good ones, and accessible to all who need them to supplement the material being used.

The best results are secured by a judicious combination of sustained intervals and chords, with round and cannon singing.

After part singing is begun, a little practice in it should be given every week, until the fourth year, when a little may be given every day, but never confining the same children to one part.

In the seventh and eighth years, if children's voices seem mature, the voices should be carefully tested and and those who are found to have low voices may be allowed to sing the bass and alto parts, but even then unison singing should be given for voice training, and it may be used to advantage in practice of difficult forms of rhythm and difficult chromatic melodies.

The size of the class makes a great difference in the effect produced by part singing. I have heard the first grade sing in two parts very acceptably, and in such schools, the plan I suggest would not be so showy as the one being followed, for we often hear the expression: "My school does beautifully, they sing in three parts," as though the more parts sung the greater the advancement in the work. To the uninitiated the sound of combined melody and harmony always conveys the impression of difficulty, but of course this is not necessarily the case, a four part song may be very simple, while a one part melody may be extremely difficult. If our aim is to show off our pupils and to appear to be doing great things, constant part singing with the musical children confined to the middle and low part, will produce the desired results; but since our aim is to secure the highest

results both musically and educationally, we must follow the plan of changing the parts, to give each child practice in singing all parts, and skill in the use of the en range of his voice. This does not mean that pupils in the sixth, seventh, and eighth grades should be forced to sing on parts beyond their range; but it does mean that even in these grades altos may be asked to sing the upper part of a song that has a medium range, and that sopranos may be asked to sing the lower part when its range is within their compass. One is not a good reader unless he can read any part, and the condition of many great choruses, in which those who can hold the second soprano part are so sadly in the minority, shows how few really good readers there are.

Great prejudice against singing alto is found in some communities, and much fear that singing alto will harm the voice. The prejudice is sometimes caused by inability to hold the under part; again it has no doubt arisen from seeing the bad effects of constant singing on one part throughout school years. A crusade against this pernicious practice should be carried on by every right-minded teacher of music.

In beginning work with High School pupils, or students of Normal Schools, an entirely different condition exists. Here the first reading is often far better if done in the part to which the mature voice is most naturally fitted. In fact after a few lessons in which a little necessary preliminary work is done, reading in three or four parts is the best and easiest work that can be done with adult students. But even here, after a little skill in reading is gained, the tenors should learn to hear and sing the bass part, the basses the tenor part, and the same exchange should be made between the alto and soprano parts; selecting, of course, parts of proper range, when this exchange is made.

How to Test Voices for Part Singing.

The best test of a voice is to note results when the child is singing, unconscious of the teacher's notice. If during the first six years of school life, no child has learned to call his voice low or high, and all have become accustomed to sing both parts with equal freedom, when the voice begins to show its mature characteristics the child's feelings may be consulted in the matter. By watching the face as songs are sung the teacher may form a judgment as to the ease with which different tones are made. Individual tests are valuable, when taken in connection with the knowledge gained by this careful observation. Unless children have been trained into a wrong use of the voice, their choice will naturally be for the part most comfortable to sing, and comfort in singing is one of the best tests of the character of the voice.

If one enters a school in which wrong habits have been formed either by neglect of the middle parts, or by holding the musical children only, to the singing of these parts, the cure should not be expected to be made at once. The teacher must watch and wait, carefully inculcating the right ideas, by right practice so far as it is possible, with much patience overcoming the fears and prejudices of the pupils, until she discovers the real character of each voice. Keep in mind that every child has a right to a good voice, and a right to its entire range and best quality. It is false education, not mother Nature, which has limited the range and impoverished the quality, and a return to the freedom of childhood does wonders for the voice. The teacher who keeps her pupils in a cheerful, happy mood, has secured the foundation for good quality of tone; and freedom from nervous tension takes away the principal cause of limitation in range of voice.

How to Treat Boys' Voices.

This is often a serious problem with the music teacher, but it is solved quickly in schools where there is opportunity for giving boys, whose voices are changing, special attention during the mutation period. In schools where classes are very large, a few voices which are in the transition state, will not be noticed, and for this reason are often said to cause no trouble. This may be true so far as trouble to the teacher is concerned, but it becomes a question of different import, when it is considered from the standpoint of the boy.

Up to the time when a boy's voice begins to change, he should sing with the same quality of tone used by a woman, I say a *woman,* because a boy's voice is much fuller and richer than a girl's. The harsh, rough, unpleasant quality so often heard in boys' voices, is the result of a wrong use of the voice, not its natural quality. Boys should be kept singing high, not allowed to make forced attempts to sing like men. Train their voices from the high tones down, requiring the same quality they sing on *c* above middle *c,* all the way down the octave. With much care about this point, boys sing with a beautiful tone, until the voice begins to change. At the beginning of this change some boys will merely sing alto for a while, and drop naturally to tenor or bass, without appearing to notice the change themselves. The teacher should watch to see that boys at this time are not urged out of their easy range. Sometimes boys find the voice unwieldy and hoarse, and they dread to sing before others. One voice fails first on the low tones, another on the high ones.

As soon as these signs show themselves, take the boys by themselves, and pitch each exercise given them, where it is most easily sung. Have great care that the voice is used without any effort. Vary the lesson with

instruction in theory, that the work may not become monotonous.

As soon as the boys begin to sing with their new voices they may learn to sing bass, or if the voice changes high first, the tenor part in ordinary hymns, seems most useful. Select exercises of narrow compass for the first work, some boys have only four or five tones at first. It is often true that boys have lower tones at this time, than they ever sing again, and sometimes no low tones. The teacher should take this into consideration, and allow them to sing where it is easiest, regardless of her own inability to reach the tones they sing.

There is a time in the development of the voice that boys sing in either the boy voice, or the newly acquired man's voice. I have listened to boys when they were following their own inclinations, and have heard them sing a part entirely through in the changed voice, and then go over the same with the boy voice. It seemed a perfectly comfortable process in both cases, and one in which the lads evidently took pleasure. The effect of the singing of the class was, of course, rather curious; but a judicious teacher will gladly put up with strange sounds for a few weeks, since by this means the best good for the voices is conserved.

So much has been said about the harm of forcing the child voice that the evil results of tension caused by too much restraint are often overlooked. This is especially true of boys, during the period of mutation. At this time the voices are naturally and quite properly noisy. A teacher with a sensitive ear constantly reiterating "Sing softly" to a boy who has just tumbled into the possession of his manly voice, is certainly a discouraging, if not an annoying element in the boy's musical experience. I have still vivid memories of my own attempts to subdue the noise in music classes where a number of voices in this stage of development had sud-

denly sprung into notice. One day when I warned one of the boys that if he continued to sing in that noisy way he would ruin his voice and be unable to sing at all when he became a man, his answer was a lesson that helped to change my views regarding the care of boys' voices. "Well, Miss Crane, I don't know as I care, I like this way so well now." This heartfelt bubbling over of feeling convinced me that I must be wrong, and that I should at least test the plan which the boy's remark suggested.

Restraint often causes a holding of the muscles of the throat, and even ugly contractions of the face, which produce a pinched and meagre quality of voice, as well as greatly limiting the range. The results of allowing more freedom in the use of the volume of tone even when the sound is far from musical, have proven the wisdom of the plan, in that the voices that have developed under this regime are full and mellow, and of unusually wide range for untrained voices.

After various experiments of different kinds, these plans have now been followed for several years, with the most satisfactory results. The voices are benefitted by judicious singing during the change. There is no break in the work, so no loss of interest no period for forgetting and getting out of practice. The interest is maintained, and many boys, who, under any other plan which we have pursued, would have stopped singing at their first opportunity, never to try again, now enjoy the lesson thoroughly, and become proficient in singing and sight reading. The difference between the result reached by the girls and that reached by the boys in the higher grades is no longer noticed.

Arriving in the High School after this training in the grades, the boys average better readers and better singers than the girls.

ROTE SINGING.

Definition: The Singing of Songs by Imitation is called Rote Singing.

Special Aims.

1. To familiarize pupils with standard and classic songs, and to awaken a love for music.
2. To cultivate the taste.
3. To cultivate the voice.
4. To teach a good style of singing.
5. To train the ear.
6. To promote natural breathing.

Manner of Accomplishing Special Aims.

To Familiarize Children with Classic and Standard Songs.

Songs for memorizing should be selected from the best sources, and a special point made in each grade of having several committed to memory. It is hoped that the musicians of the country will soon decide upon a list of songs which every child in the country should know by heart. Until then, every teacher must make her own selections, but none need fail to equip the children under their charge with an excellent repertoire of songs. Near the end of this Manual will be found a list of Song Books to aid teachers in selecting wisely.

To Awaken a Love for Good Music.

To familiarize children with music of the highest quality suited to their understanding and ability is to build one of the surest defences against the lure of popular trash. While it is impossible at the present time to keep the young from hearing and even singing and playing the meaningless and vulgar ditties of the day, to

have had daily contact with music of a worthy type, to have stored in memory the beautiful gems of Schubert, Mendelssohn, Mozart, and Brahms, is to possess a standard of judgment which will eventually mean the discarding of the worthless and the love of the good.

It is with this first aim in mind that songs should be taught and sung in every grade.

Assembly singing as carried on in many schools, with all grades from the first through the eighth, and alas! sometimes even the high school added, is one of the surest means of defeating the purpose of the song-singing lesson. To really enjoy music, one must hear and sing that which is adapted to his stage of development, both physical and mental. Could any one expect an eighth grade boy to love to sing songs suited to the first and second grades? First and second grades may sing the same songs with pleasure and profit, so may third and fourth grades, fifth and sixth grades, seventh and eighth grades. In fact, an excellent arrangement for song singing might include first, second, and third grades; fourth, fifth and sixth grades; and seventh, eighth and ninth grades, leaving the tenth, eleventh and twelfth years in school for the real high school assembly. Songs suitable for the high grades are actually harmful for the low grades, and many of the failures in school music may be traced to the impossible conditions imposed upon the teacher. It is much better that there be no assembly singing than that it be conducted under conditions that defeat its aim.

To Cultivate the Taste.

1. Teach only good music. Choose songs from a high class of music, never teaching music that ranks with a kind of literature you would forbid children to read.

2. Give the children as perfect an example as possible for imitation.

3. Choose songs in which the words are of a character interesting to the children.

4. Increase the musical difficulties of the songs taught, as the children improve in ability to render them.

5. Aim at an artistic rendering of each song.

To Cultivate the Voice and Teach a Good Style of Singing.

Few teachers seem to realize the effect of emotion upon the voice. While the illustrations of this fact are the occurrence of every hour of our lives, they seem to have attracted so little attention that they are seldom considered in the training of children's voices.

Take the simple example of the voice of a friend, have you ever any doubt as to whether he is happy or miserable, when you hear the tone of his voice?

Notice how the whole being works in harmony with the feelings. A happy condition of mind shows itself in facial expression, or rather in the expression of the whole body, for attitude as well as face changes with the emotion, and with these happy expressions the voice takes on its happy tone. This is all true of the other emotions, grief and anger, as well as all the shades of each.

Now what should this harmony mean to the one who trains the voices of children? That the very root of all good voice training is the emotions. Test yourself, go to the looking glass, and when your face is wreathed in smiles, try to speak in an angry tone. You will find it impossible, until the facial expression changes. Some time when you are in an angry mood, just look at your angry face, and smile, the anger will disappear like magic.

Draw your face down to its saddest expression, be sure that you look sad, then try even to think a happy thought, and see how quickly the face changes; and

should you try to sing a happy song with this sad face, how utterly impossible it is, you will discover at once.

The practical lessons to learn from these every day facts are these:

1. Children can not be scolded into singing.

2. A happy quality of tone can come only from a happy heart.

3. A change of facial expression will change the quality of tone.

4. If children sing badly, make them happy and they will sing better.

5. Before beginning a song, see that the children are comfortable, and in a happy frame of mind. A pleasant smile from the teacher, a cheery word, or a well chosen story, may all be time saved in the end, as the results can not be right, if the spirits are dull.

6. Choose songs of a bright and lively character, varying with lullabys, or other quiet songs, but never using sombre, sad songs with young children. Select songs in which the words seem to explain the meaning of the music, and bring out the full meaning of the words. Study the music, to understand the composer's idea, then interest yourself to such an extent as to show your interest in voice, face and manner, and the expression will be the outgrowth of your feelings, which is the only true expression.

A teacher of Rote Singing should be a singer of sufficient cultivation to sing with a natural, pure tone, clear enunciation, accurate rhythm and intelligent expression.

7. Choose songs of high pitch rather than low pitch. The quality of voice used by children on the *c* or *d* above middle *c*, is usually sweet and clear, and free from throat contractions. By singing down from this pitch, children naturally carry this good quality of voice down, thus creating a free, even quality of tone throughout the entire compass of the voice; when if they begin on middle *c*,

they most naturally sing a heavy, thick tone, which when carried up, produces not only a disagreeable sound but causes a break in the voice, and often fear of the high tones.

Songs whose pitch ranges from the first line of the staff to the fifth line, and whose low tones are in the middle or end of the phrases, rather than at the beginning, are most sweetly sung by children, and therefore serve as a means for cultivating the voice in the true way. When the habit of using a pure, sweet quality of voice has become fixed, children will be able to sing low songs, or songs which begin with the low tones without the danger of using any harsh quality.

8. Teach the children to sing softly. Children imitate closely what they hear. The slightest sound of harshness must be noticed and corrected. Naturally children sing sweetly, and need only to be kept singing naturally to sing well. The harsh unmusical tone sometimes heard in boy choirs, and too often in schools, is the result of imitation of forced tones in older voices, and of an attempt at impossibilities. An untrained child's voice has little power.

9. Require correct pronunciation, clear vowels, and short, distinct consonants, with no running of one letter into another, but at the same time, no jerking of sounds.

To teach perfect enunciation in singing, the teacher must understand the art herself. The vowels must be the part of the word upon which the tone is made, and however long the tone is sustained, the vowel sound must remain unchanged, until the finishing sound is made as the next consonant is given. The sound of each syllable should be sustained until the next syllable begins. The rules for accomplishing this end without blending consonants so that words become indistinct should be carefully studied by the teacher, but children are better taught

by imitation of correct singing, than by any study of rules.

Cautions.

1. By accurate rhythm is not meant *metronome* accuracy. Rote singing should always be rhythmical, with no sound of dragging or hurrying. There can be no absolute rule in this matter, but all teachers must consider that while dragging and hurrying are musical sins, proper pauses at the close of the phrases, and musical *ritardandos* and *accelerandos* are the signs of artistic excellence. The meaning of the song and the capacity of the class singing it, must determine the length of the phrases, and the rate of singing.

2. There seems to be much misunderstanding as to what is meant by "singing softly." Nothing is more undesirable than a flabby, breathy, covered tone. If the teacher makes such a tone in her attempt to sing softly, the children imitate it at once, and the result is most unpleasant. When a child's voice is best, it has the clearness of a bell without the slightest trace of the metallic quality, nor harshness of any kind. It is pure, crystal-like, and with great carrying power. It is the tone which we hear in its perfection in a voice like Melba's, only in the child it is weak and undisciplined. Could a finished voice like Melba's be set before the children as a model to which they might listen daily, I am sure the results would be most astonishing. So a teacher who aims at the highest results for her pupils can neglect no opportunity for perfecting her own voice.

To Train the Ear.

1. Always keep the instrument used in perfect tune.

2. Never allow children to sing out of tune. If they are inclined to flat on a given song, try making them sing more softly, more distinctly, more brightly, more rapid-

ly, make unaccented counts light; if all this fails, drop the song for a while, that the habit of singing out of tune may not be formed. A higher pitch often obviates flatting.

3. Begin with a grade of songs your pupils can sing accurately, increasing the musical difficulties of the song as children improve, so that new intervals are being constantly presented to the ear.

4. Correct every false intonation at once, never allowing children to think they are right when they are wrong. The same false step twice made is very hard to correct.

5. If the ear of any child is very deficient, the teacher should deal with his case alone. Instead of asking him to take the pitch she gives, she should try to get him to choose his own pitch, by allowing him to start the song himself. Then she may sing with him, taking the pitch he has chosen.

To Promote Natural Breathing.

1. Never speak of the breath.

2. Sing rapidly; since by slow singing the phrases are made so long as to tire the children, the breath is not sufficient to sustain the tone, and children soon sing out of tune.

3. Never hurry over breathing places; give plenty of time between the phrases, cutting the note short at the end of the phrase, if there be no rest.

4. Make the phrases short. Each phrase must be short enough to be completed in one natural breath, remembering that children cannot sustain the breath long.

Notes.

1. Gasping for breath, means that the time for taking breath between the phrases is not long enough. No sound of breathing is heard when children sing properly.

2. When music is so written that the natural place to breathe spoils the phrasing of the words, the teacher must make a place to breathe, before or immediately after the place where the music seems to require it.

Plans for Teaching Rote Songs.

Study of the Song.

In order to teach a song well, the teacher must be so familiar with it that she can give her entire attention to the thought embodied in the song, and to the task of securing from the children an artistic rendering of the same. The failure of a song, which teachers often attribute to the character of the song, or the dullness of the children, is more likely to be the result of the teacher's lack of preparation, her inability to sing the song accurately and to sympathetically present its meaning.

This makes the study of the song the first and most important element to be considered. Read the words carefully to get their full significance, study the music until every note is accurately memorized, and the best rendering to bring out the meaning of the song is discovered. If the teacher is studying voice culture, the song should be taken to the vocal instructor, and studied with the aim of finding the best tone quality in which to interpret the song, as well as for ideas in phrasing and interpretation. Remember that first impressions with a child are strong, and careless and slovenly work in teaching a song leads to similar habits in the singing of the pupils.

Presentation of the Song.

As rote singing continues through all the Primary grades, a variety in the manner of presentation adds greatly to the interest. The teacher may introduce the song by a little talk on the subject with which the song

deals, a story which illustrates the song, or questions to make sure that the words are familiar, and all the ideas within the experience of the children. She then sings the song, giving it all the meaning and finish of which she is capable.

The tempo selected should be that through which the class being taught, best expresses the meaning of the song, remembering that young voices require a fairly rapid tempo for a song that would naturally be sung more slowly by mature voices. Teachers sometimes make the mistake of singing the song more slowly at first, for the purpose of making the words more distinct, but this should not be. The song should be sung the first time, as the teacher wishes it to be sung when finished.

A very short song may be clearly presented, if the teacher sings it once through and then phrase by phrase. Sometimes a song is better taught by singing it twice or three times through, before asking the children to repeat it; and sometimes the Supervisor may find it wise to sing the song several times at one visit, and leave the teaching of it until the next visit. Some songs are more interesting to the children, if they are taught at once phrase by phrase, without revealing to the children, until the final delightful moment, when it breaks upon their expectant minds, the mystery or joke which the close of the song contains.

In giving out the phrases of the song, the first phrase should be sung exactly as it is expected to be sung when the song is completed. The children sing this phrase, then the teacher gives the pattern again, and the children repeat. Teachers sometimes make the mistake of asking the class to repeat the line several times without having heard it sung again. This usually means the repetition of mistakes, which thus become more difficult to correct. The first phrase correctly sung by the pupils, the teacher sings the second, and this is repeated by the

class until satisfactorily sung. The two phrases are then combined by the teacher and sung by the children until the connection between the phrases is perfectly made. In some songs the second phrase is most easily taught and remembered through its connection with the first In such cases teach the first phrase as before, then sing the first and second together for the children to repeat in the same way.

The word *phrase* is here used in its technical sense, and also to mean any part of a phrase into which the song may be divided for the purpose of teaching it. With little children the phrases sometimes need to be divided into small portions, as both the ear and the memory require training to hear and retain long phrases. It is better to sing a small section of the melody with proper shading and intonation, than to attempt more and get slovenly results.

Great care should be taken that each phrase is thoroughly mastered before a new one is presented. This care is particularly necessary in songs where there are phrases which differ only in a few closing notes. It is better to take a long time to teach a song, than to teach it so quickly that it is always sung inaccurately. Mistakes made in the first teaching are continually repeated and very difficult to correct. In songs of four phrases, the third and fourth are often so complete in themselves that they are best taught together, as was suggested for the combination of the first two phrases, then linked to the first two.

The amount of repetition necessary to teach a song well, becomes tiresome and monotonous, if done in a mechanical, unfeeling manner. Each repetition of a phrase or song should give a new meaning to it, or bring out more clearly the ideas already suggested. Explaining the meaning of a word, illustrating by a gesture, action or facial expression, gives the song new life.

There is danger of taking too much time for the first presentation of a new song. Watch the children, and before the interest begins to flag, take up some of the old songs, finishing the new one at subsequent lessons. The golden mean is as important here as in every other piece of school work, for a song which drags on for weeks without being completed becomes tiresome. The extreme in either case indicates poor teaching or a poor selection of songs.

Selection of Songs.

In the Kindergarten and First grade, the short songs are most valuable. These have been very difficult to find, but since the publication of Miss Bentley's Song Primer, the First book of the Eleanor Smith Music Course, Gertrude Barbour's Childland in Song and Rhythm, and Dann's First Year Music, the need has been met. Here will be found short songs of varied character, and as the children gain in the ability to hear and remember, the longer songs, like those of the Gaynor books, should be taught.

There are many other points to be considered in the selection of songs. While the season, the weather, special occasions, correlation with other studies, should influence the teacher in her selections; too strict adherence to cut and dried plans, dulls the imagination, and makes artistic effects impossible. Although a stormy day may suggest a song about a storm, it should also suggest that the school room ought to manifest peace and comfort, no matter how inclement the weather. While Cowen's "Snowflakes" might be very appropriate for a snowy day, it is also desirable to discover how vividly we can imagine sunshine and flowers, even when the winter winds are howling and snow covers the ground. A false notion regarding the use of songs for special days has led to the use of trivial music and stu-

pid text, in order to fit the music to the occasion. Teachers should not countenance this any more than they would allow the use of doggerel in the recitations for the same program. It is far better to use for Lincoln's Birthday a beautiful poem that has inspired a really musical setting, than a weak "original poem" written for the occasion, even though Lincoln had not been born when the good song was written. It is true, however, that there are many beautiful songs by modern composers, well fitted in both words and music for all special occasions observed in the schools. Flower Songs and Nature Songs abound for use on Arbor Day, and while Patriotic Songs are not so numerous, there are good ones for Washington and Lincoln's Birthday and other State or National celebrations.

Grading of Songs.

There should be as careful thought in grading the songs to be sung by rote, as in grading those which are used for reading. The basis upon which the grading is made is, however, of an entirely different nature. Children who belong to families where music is a part of every day experience, will learn songs of varied melodic progressions with ease; but many children, when they enter school, have heard nothing but the common chords. if, in fact, they have heard music of any nature. The first songs taught should contain the chords most familiar to the class; but a few weeks of singing arouses the dormant sense, and a more advanced grade of songs may be taught.

Mistakes are made in grading songs, because what is difficult for the adult is often perfectly simple for the child. To illustrate: The pianist looks upon keys having many sharps or flats in the signature as difficult, while to the child who sings, six sharps make no more trouble than one. To the adult, slow sustained singing

is comparatively easy, to the child this is most difficult. To the adult, rapid execution is difficult, to the child unacquainted with human opinions on the subject, a run, a turn, a rapid succession of triplets is mere play, and if his teacher sings these things with ease, he imitates readily, with no consciousness of doing anything difficult. To the student of harmony, modulations and transitions, present problems of a serious nature; to the child, changes of key mean nothing, and he learns a song of several modulations as easily as the adult learns a simple hymn tune.

When a teacher is capable of singing with brilliant execution, the flexible voices of the children soon imitate a roulade or cadenza with all the ease of an artist; and thus is laid the foundation for skill in singing which is accomplished in later years only after much undoing of false notions about the difficulty of rapid execution. In this special work of training the voice to flexibility, songs of the difficulty of Taubert's "Farmer and the Pigeons" may be sung in the fourth and fifth grades; Gounod's "Sing, Smile, Slumber", and "Tell Me Beautiful Maiden", in sixth and seventh grades; and DePinna's "Gaily Chant the Summer Birds" in seventh and eighth grades. For fine pianissimo effects, songs like Cowen's "Snowflakes" and Anderson's "In a Manger" may be beautifully performed in third and fourth grades

A teacher who sings French and German songs with correct pronunciation will find children very skillful in imitating foreign tongues. This is fine ear training, and a great help in subsequent study of modern languages.

Thus a foundation of voice and ear training may be gained, while the child becomes familiar with a large number of the world's best songs.

The rhythmic sense will be cultivated quite unconsciously to the child if his songs contain all varieties of rhythmic effects. Familiarity with varied melodic and

harmonic progressions is gained by using songs of all nations.

So in selecting rote songs, teachers should not allow their own fears or preconceived notions to stand in the way of the progress of the children; but carefully choose and grade the songs, realizing all the good that can be reached through the artistic singing of good songs, and selecting from the best sources such a variety as will touch every need of the child's musical education.

COURSE OF STUDY

KINDERGARTEN.

Rhythm.

This sense is trained through the following devices in which the pupils

1. Clap regularly to music.
2. March regularly to music.
3. Mark on the blackboard in time with the music.
4. Make regular movements of arms, body, head, or feet.
5. Run, keeping step with the music.
6. Speak or sing regularly, *loud,* soft; or *loud,* soft, soft.
7. Clap or sing with definite accent in both double and triple measure.
8. Distinguish between double and triple measure.
9. Clap groups of two measures and stop.
10. Clap groups of four measures and stop.
11. Mark on the blackboard four measures and stop.

Manner of Conducting the Kindergarten Rhythm Drill.

The music for these exercises is best given from the piano, but in classes where no piano is provided, the teacher may sing melodies without words. The movement of the music should be absolutely regular, and with strong accent, but at the same time with good phrasing. When the piano is used, the pianist plays while the teacher goes through the exercise, and then plays the same melody, as the children imitate what they have seen and heard the teacher do. Exercises 1, 2, 3, 4, 5, are first used, requiring only regularity of movement; neither

accent nor phrasing being demanded until the power to move regularly is acquired. When this power is gained, Exercise No. 6 is used to introduce the accent. Exercises 1, 2 and 3 are now given with accent. A very strong contrast is first made between the loud and soft sounds, even to the extreme of whispering the word *soft,* and barely touching the hands for the unaccented beats, in the clapping exercise. Both double and triple measure are used in all these exercises. When the children recognize the accent, Exercise No. 3 becomes | ıı | ıı | ıı |, or | ı | ı | ı |, instead of | | | | | |, as the children at first made it.

Exercises 9, 10, 11 are given for the purpose of familiarizing children with the natural pauses in music, or in other words, to make them feel the phrase grouping of measures, as well as the measure grouping of accented and unaccented counts. This work is first given by imitation, the teacher clapping or singing two measures, stopping with the accented beat of the second measure, and requiring the children to clap and stop in the same way. When the children do two measures accurately, four measures are given, stopping with the accented count of the fourth measure. In playing for these exercises, the pianist makes long pauses in the music at the close of each four-measure phrase.

Clapping and marking on the blackboard are used to mark the regular pulses of the music. Tapping is used to show all the varieties of rhythmic effect in the song, giving the length of each tone just as it would be sung.

It has been found that strict adherence to certain simple rules makes the fundamental work in rhythm more helpful in later work. One of these rules is to take great care not to use the tapping for the regular pulses, nor the clapping for rhythmic variety, so that the relations between the regular pulses and the varied rhythm

may be more clearly illustrated. The importance of this rule will be more evident as the work progresses.

If pupils fail to imitiate accurately, the teacher should decrease the number of measures given for imitation, keeping always, in this early work, to two, four or eight measure groups. Remember that quick movements are more easily done by little children than slow ones.

Notice that the expressions of rhythm used in this year are of the most active, tangible nature; and devices like counting which lacks the feeling of clapping, and beating which is noiseless, are left for the First and Second Years.

There are many Kindergarten games which are useful in training the sense of rhythm. A few suggestions in regard to these games have been added for the sake of teachers who are not familiar with Kindergarten work.

Games for the Recognition and Memory of Rhythm.

The children are taught to imitate certain movements of animals, music appropriate to the movement being played. After these are learned, the games are played by selecting certain children to act as certain animals, the children having no sign of their turn to play except the sound of music. In the following game, the children are divided into groups, group 1 to represent horses; group 2, cows; group 3, birds; group 4, rabbits; group 5, squirrels. As the pianist plays, each group moves out of the ring in which they are formed in response to the music imitating the movement of the animal they are supposed to represent. The same tunes played in a different order bring the various groups back to place. The music selected for this game is as follows: Horses—Quick march; Cows—Slow march, very legato; Birds—Waltz; Rabbits—Slow march, staccato; Squirrels—Light stepping movement.

Games Requiring Movement to the Rhythm of Music.

By arranging a series of these movements a story is told and illustrated. The following series will be easily adapted to fit the needs of special lessons:

1. Stream, Anderson Part III, page 28.
2. Pond, children return to their places.
3. Wind, Rubinstein's Melody in F.
4. Snow, Ballet music from Faust.
5. Snowbirds, Anderson Part I, page 32.
6. Rabbits, Instrumental Sketches, Katherine Montz, page 19, No. 10.
7. Sweeping the snow, Music for the Child World, Vol. I, p. 18.
8. Skating, Anderson, Vol. III, p. 20.
9. Shaking the hands to warm them, Anderson, Vol. III, p. 34.
10. Making and throwing snow balls.

These series of movements are familiar to Kindergartners, and may be multiplied and varied to suit any line of work being carried on.

Wind blowing the branches—Arm movements to slow 4-4 measure.

Leaves falling—Children play they are the leaves being blown about—Slow waltz movement.

Raking the leaves—Imitation of the movement—6-8 measure.

Putting the leaves in the basket—Imitation of the act—Slow 4-4 measure.

Carrying baskets of leaves to the garden—March.

While the movements may be repeated in many games, the thought may be changed to suit the season or the subject of the lesson.

Pitch.

This sense is trained through exercises which give ability

1. To imitate single tones sung by the teacher.
2. To respond to a call requiring two pitches, like the octave, the sixth, or the third.
3. To sing simple songs by imitation.
4. To recognize songs when they are sung without the words.
5. To recognize songs upon hearing them played.
6. To recognize songs from their first phrase.

Manner of Conducting Kindergarten Pitch Drill.

Many children seem to have no power to imitate the singing tone. It sometimes takes weeks of patient effort on the part of the teacher to awaken the sense of hearing, and one of the best means is the following: Let the teacher pass quickly from child to child, singing a single tone to each, possibly in imitation of the tooting of a horn, each child responding. At first the teacher does not even stop to make any corrections, but notes which children are able to imitate correctly. The next day the exercise is repeated, the teacher seeking to find a pitch which the deficient ones are able to repeat correctly. Gradually lead the children to imitate the tone given by the teacher, showing them by word or gesture whether the tone should be higher or lower in pitch. (See pages 54-57.)

Call the children's names, Dora, with the syllables an octave apart, the child answering, "I'm here", to the same tune. The most musical children will soon be able to call each other in this way. Try the sixth and the third for this call. Use the interval to which children respond more accurately.

The bird songs, like the Cuckoo and the Whippoorwill, may be used in a similar way.

(See Chapter on Rote Singing for directions for teaching the simple songs.)

Kindergarten Games for Ear Training.

Children Taught to Distinguish

1. Between loud and soft tones.
2. Between high and low tones.
3. Between dull and clear tones.
4. Between sweet and harsh tones.

1. Children seated in semi-circle, all hands held in the form of a basket; one child leaves the room, and the ball is hidden in one of the baskets. As the child returns, the music begins softly, increasing in power as he nears the place where the ball is hidden. If he goes away from the ball, the music grows softer, and becomes very loud as he finds the ball.

2. When the teacher sings a high tone, the children raise the hands high, as she sings a low tone, the hands are dropped low. Use extreme pitches at first, but soon the children learn to distinguish between tones which are much nearer together.

3. This may be illustrated by tapping upon different objects in the room, like wood, and glass.

4. This may be made practical by relating the words to the quality of tone used in singing.

Quality of tone may be further studied through various instruments, whistles, toys, or any convenient means at hand. A simple plan for doing this, is a guessing game, in which various sounds are made before all the class, and names given to each of the toys and instruments as it is sounded; then the sounds are made behind the class, and the children called upon to give the name

of the instrument being played. This work may be enlarged upon by asking the children to notice the sounds they hear on the way to school and to repeat the same for the teacher. The familiar birds and domestic animals furnish sounds that may be imitated to advantage. The aim of this work is not merely to amuse the children, but to form the habit of listening discriminatingly, and to gain control of the voice in such a way that it responds readily to what the ear hears.

If the teacher is so fortunate as to have pupils who are naturally musical, pupils who already sing in tune when they enter the Kindergarten, pupils who have a feeling for rhythm already cultivated, much that is suggested here will be unnecessary.

FIRST YEAR.

Rhythm.

1. Secure regularity of movement. (See Kindergarten Rhythm.)

2. Establish a sense of accent in both double and triple measure. (See Kindergarten Rhythm.)

3. Familiarize pupils with the sound of the four-measure phrase. (See Kindergarten Rhythm.)

4. Imitation of phrases beginning on last beat of the measure.

5. Special work for the unrhythmical child. (See page 48.)

6. Teach pupils to count both two and three counts in a measure.

Note—Counting the measure should be done by the teacher when the children sing, to show them how to

count. Then the teacher may sing and call upon the class to count, and afterward ask individuals to count as the class or individuals sing. Music of all varieties of rhythm should be used for this counting, and as soon as the children realize the meaning of the work, all kinds of changes of speed, as well as changes from one kind of measure to another should be made without warning, to see how promptly the counting will be changed. If any difficulty is realized in doing this, return to the clapping and allow the children to count and clap together a few times.

Pitch.

1. Songs, and phrases from songs, with words taught by imitation.

2. The major scale descending and ascending with syllables. (See pages 36, 37.)

3. Bits of the scale from upper *do* and lower *do*.

4. The major tonic chord in all positions.

5. Various combinations of the major scale and tonic chord.

6. Special work for monotones. (See pages 54-57.)

Note—Rote Singing is the main part of the work in this year. (See chapter on Rote Singing, and Lists of Song Books.)

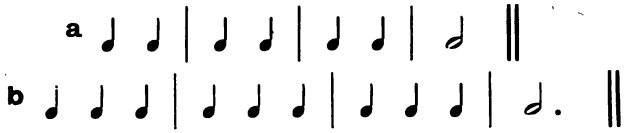
Notation.

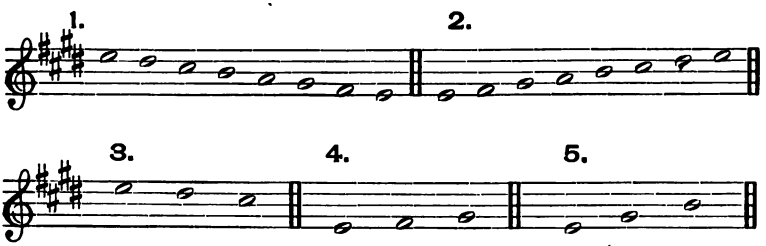
1. Pupils should become familiar with the following terms: measure, bar, double bar, two counts in a measure, three counts in a measure, four-measure phrase, scale descending and ascending, tonic chord, staff, notes, rests, lines and spaces, 1st line, 2nd line, 1st space, 2nd space, etc.

Note—If technical terms are used by the teacher in referring to the symbols of music, the children become

familiar with them and require no other plan of teaching to use them correctly.

READING. FOURTH QUARTER.

Rhythm Group I.

1. To be sung as teacher counts.
2. Part of class sings, part of class counts.

Pitch Group A.

To be sung in many keys.

Additional pitch groups: d, t, l, s; d, r, m, f, s; d, s, m, d; d, s, d; d, s, d; d, d; d, m, s, d; d, r, m, r, d; d, t, l, s, d; d, t, l, t, d; d, r, m, f, s, f, m, r, d; d, t, l, s, l, t, d.

SECOND YEAR.

Rhythm.

1. First pattern only for Reading, in both double and triple measure. (See page 44.)

2. Practice singing by imitation, phrases beginning on the last beat of the measure.

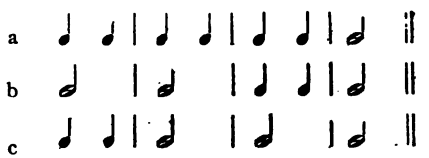
3. Pupils decide whether songs sung to them have two counts or three counts in a measure.

4. Teach pupils to beat double and triple measure. (See page 43.)

5. During last quarter, teach pupils to imitate the teacher's singing of the second rhythmic pattern. (See page 44.)

6. Pupils recognize second rhythmic pattern as the teacher sings.

7. Introduce the quarter rest on second beat of double measure, third or second beat of triple measure. Use only first rhythmic pattern. (See Note 1 following.)

Rhythm Group II.

Note 1—The feeling for the effect of a rest in music may be introduced through the clapping exercises; the children clapping the first beat, and the teacher the second, in double measure. The pupils may count and clap, counting the three beats, but clapping only the first. The teacher may represent this, and sing it as the pupils count or beat, then have the pupils sing as the teacher counts or beats. The work should aim to show pupils how the pulses always move steadily through the music, even though the sound of singing or playing stops.

Use the quarter rest first if the quarter note is being used as the beat-note, and the half rest first, if the half note is the beat-note.

Pitch.

1. Teach Dominant Chord of Major Mode, combined with tonic chord, d, m, s, t, r, d.

2. From upper *do,* sing d, l, f, r, t, d.

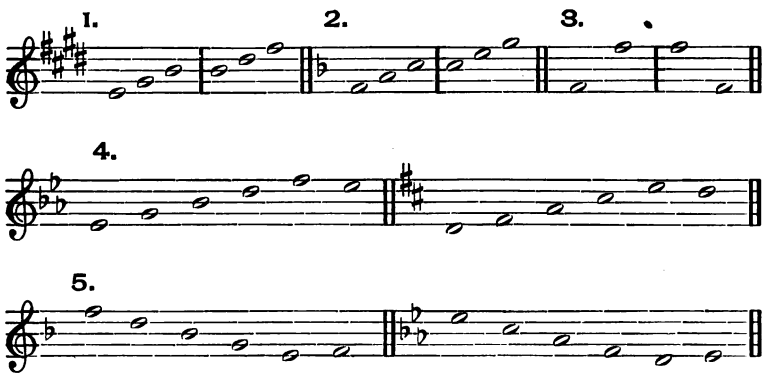
3. Combine in various melodies, Pitch Groups A and B. (See page 38.)

4. Teach singing scale from *la* to *la,* and minor tonic chord, l, d, m, l. (See Note 2.)

5. Practice sustaining thirds, as a preparation for part singing. (See Note 3.)

6. Pupils recognize, all songs, phrases and pitch groups of First Year.

7. Begin Modulation. (See Note 4.)

Pitch Group B.

Note 2.—Through singing songs in minor keys the feeling for the minor mode may be developed. This will forestall the false notions which are formed through hearing only major melodies, and should be carried on from the beginning of the singing. The minor scale,

minor tonic chord, and simple minor melodies should be used. There is no reason for any explanations at this time, not even to name the melodies *major* and *minor*. The unconscious influence of hearing the minor is all that is aimed for.

Note 3—Preparation for Part Singing. A. The teacher divides the class, and by use of the hand signs, directs the class, as one division sings *do*, and the other sings *mi,* alternately. Use the keys of E, F or G. After several repetitions, make the signs with both hands at the same time, and both divisions of the class sing at once. Use re, fa; mi, sol; and fa, la, in the same way. B. Sing the scale in thirds, the teacher first sings above the children, then below them. C. Class divided, sing the scale in thirds, ascending, and descending. One or two children on the upper part, the rest on the lower. D. Two pointers may be used in drill on the ladder, or scales. As the children gain, divide the class more evenly.

Note 4. Modulation. Amongst the various forms of drill for familiarizing children with scale relations, and changes of key, practice in modulation is one of the most valuable. The work of the Second Year may be done as follows: After singing the scale of C, stop with *sol,* or 5, call it *do,* and move to the key of G; sing in this key until key feeling is established, then stop with *sol,* and calling this do, move to *do* in the key of D. Continue in the same manner through all the sharp keys. The next modulation may be made through fa. After singing in the key of C, stop with fa, call it *do,* and sing in the key of F. Proceed in a similar manner, through all keys having flats for signature.

Notation.

1. Write in notes on the blackboard staff, familiar phrases, as children sing them.

2. Children sing Pitch Groups I and II as teacher writes them on the blackboard.

3. Children observe notation of familiar phrases and songs in books. (See pages 39-42.)

4. Include minor scale and chord passages in songs observed.

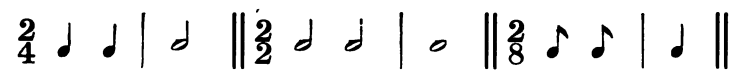
5. Pupils find *do* from last sharp and last flat. (See Note 5.)

6. Use whole, half, quarter, and eighth notes. (See Note 6.)

7. Children discover meaning of measure signatures. (See Note 7.)

Note 5. Finding Do. Pupils taught to count the sharps as they point to them in order. Teach that *ti* is found on the same degree of the staff as the last sharp. Pupils find *ti* then *do*. Pupils count the flats, and learn that *fa* is on the same degree as the last flat. Find *fa* and then *do*.

Note 6. Only two kinds of notes are used in the same exercise; as, the quarter and half, the half and whole, or the eighth and quarter. It is not necessary to spend time showing the arithmetical relations of the notes, but if the beat note is changed frequently, and the pupils are led to see that



sound alike, the practical knowledge, which is all that is necessary at this time, will be gained.

Note 7. As the pupils read from board exercises, the measure signatures should not be referred to until pupils know the names of the notes. The relation between the notes in the measures and the measure signature is very clear in the simple exercises they are reading. As soon as pupils know the names of the notes,

they should learn to see that 2-4 stands before the songs where there are two quarter notes in a measure, 2-2 where there are two half notes in a measure, 3-8 where there are three eighth notes in a measure, etc. No lengthy explanation of measure signatures is necessary at this time.

Reading.

Combine Pitch Group A and Rhythm Group I for the first reading.

Pupils of this age read better from charts or blackboard than from the books, and while it is possible to use books before the end of the Second Year, time is gained by leaving them for the Third Year, except as they are used for observation of the notation.

Melodies for reading to be written upon the blackboard may be selected from any of the Primers or First Readers of the various systems, the teacher taking care to include only those that contain the pitch and rhythm whose sound is perfectly familiar to the pupils. Be just as particular that these elements when combined do not reproduce a familiar melody. Read carefully chapters from page 36 to page 42.

THIRD YEAR.

Rhythm.

1. The first reading in this year includes the first rhythmic pattern only, with such beat notes as are called for by the books in use. (See page 44 and Note 6, Yr. II.)

2. Introduce rests in reading, as in Rhythm Group III.

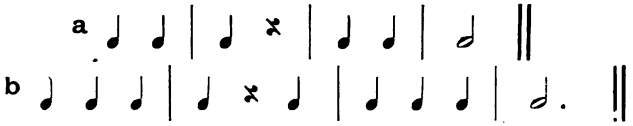
3. Imitation of melodies in which the rest occurs on the first beat.

4. Children observe familiar songs containing second rhythmic pattern.

5. Simple melodies containing second rhythmic patterns read from the blackboard.

6. Change the beat note. (See Note 1.)

Note 1. To familiarize the pupils with varied notations, the beat note may be changed, after the exercise is written and sung, by putting hooks on the quarter notes, adding an extra hook to the eighth notes, and filling the heads of the half notes. After the change, have the exercises sung again to show that no change has been made in the sound. Do only a very little of this work in the third year, and make it of the simplest kind, merely to give a true idea of the use of the notes.

Rhythm Group III.

PITCH.

1. Reading should contain plentiful use of the thirds and the skips of the tonic chord.

2. Sing Pitch Group C.

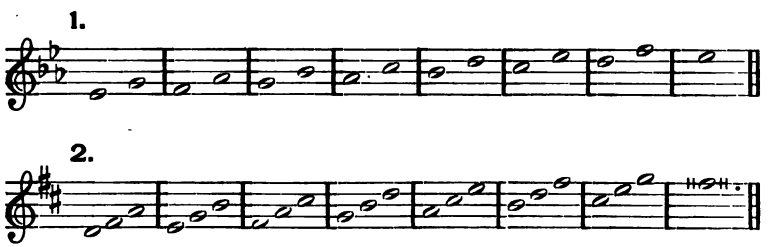
3. Continue practice in sustaining thirds and sixths for preparation for two part singing. (See Note 3, Yr. II.)

4. Staff drill for quick recognition of tonic chord, thirds and triads.

5. Begin chromatics with study of *fi*. (See Note 2.)

Note 2. Teaching Chromatics. A. The preparation for chromatics is made through the work in Modulation. Sing in the key of C, stop with sol, call it do, then

sing in the key of G, do, ti, do. Do this through all the sharp keys. B. Sing do, ti, do; call it sol, fi, sol; in several keys. Sing the same from the ladder. C. The teacher expresses sol, fi, sol on the staff in the major keys of C, G, D, A, E, B. D. The children sing short melodies containing fi, written by the teacher on the blackboard. E. Read from the book, melodies containing fi.

Pitch Group C.

NOTATION.

1. Use dynamic signs p, pp, mp, mf, f, ff.

2. Teach tie, dot, slur, hold, staccato, legato, and repeat signs. (See Note 5.)

3. Review points known regarding measure signature, and teach names of the kinds of measure, double and triple.

4. Teach making sharp, flat, and natural. (See Note 3.)

5. Children find *do* from last sharp or last flat of signature. (See Yr. II, Note 5.)

Note 3. Making Chromatic Symbols. A. The pupils are taught to make the sharp correctly, without placing it on the staff. B. Pupils make the sharp on a line. C. Pupils make the sharp on a space. D. Pupils place the sharp on the staff, where ever the teacher directs. E. Pupils place sharp before a note on the staff. F. Teach making flat and natural in a similar manner.

Reading.

When books are introduced, the following are excellent for first Reading:

Congdon Primer No. 1 and No. 2.
Melody Studies for Primary Grades, Aikin.
Sight Singing Melodies, Newton.
Harmonic Primer.
The Progressive Series, Book One, Part I.
Hollis Dann Music Course, Third Year Music.
Eleanor Smith Course, Book One, Part I.
Modern Primer, Part II.

By the last quarter of this year the melodies for reading contain both first and second rhythmic patterns, all the skips of the tonic chord, all the thirds in the Diatonic Scale, and sol, fi, sol.

Two part reading in its simplest form will begin during the second term of this year. (See Note 4 and pages 57-60.)

Rounds are a helpful means of doing this work.

Simple two part exercises will be found in the First Readers of many of the series of books.

Note 4. The two part reading in this year, is not absolutely required, and its character depends upon the musical ability of the class. Let the teacher sing the upper part and the class the lower, then select one of the most musical children for the upper part, putting the rest of the class on the lower part. If there are in the class, children who are in advance of the others in ability to read, this is a good way to give them practice in independent reading, without depriving the rest of the same privilege.

Note 5. Tie—Show the pupils how to sing when the tie is used, teach the name; have pupils find the tie in the books, and teach them to make a tie in written exercises on the board, but no definition should be requir-

ed of them. Dot—In singing in triple measure, pupils see that a dot after a two-beat note gives the tone sung to it, three beats. See that children sing correctly when they find the dot, and use it correctly in writing. Hold—In first reading, do not mind the hold, but teach the children its meaning, and show them how the singers watch the conductor when the finished singing is done. Complete each exercise containing a hold by singing it with the proper prolongation of the tone. Slur—As pupils sing by syllable an exercise containing a slur, call attention to the fact that the slur is not minded. If an exercise with words is selected for the introduction of the slur, when the words are sung, the meaning of the slur becomes evident. Be careful not to give the wrong impression, that the slur is like portamento, as is so frequently done. (See definition of slur.) When the slur is used correctly, contrast it with the tie. Staccato—The teacher should sing a simple melody like the scale, singing it staccato. Have the pupils imitate, and tell them, "This is singing staccato." Write the melody on the board, placing the staccato marks over the notes. Pupils sing from the notation. Teacher erases several of the staccato marks, pupils sing, minding them correctly. After this is understood through practice, legato singing and its sign may be taught and the two kinds of singing contrasted. As few signs are found in the simple reading prepared for the lower grades, the teacher must make occasion for using them, by requiring a little shading of the songs, placing upon the blackboard the signs that express this shading. So teach the signs for crescendo, diminuendo, and swell. As each new sign is seen in the reading lesson, the pupils should be allowed to draw it upon the board. The teacher should draw the staff and clef until pupils are more skillful in the use of the hand.

FOURTH YEAR.

Rhythm.

1. The first reading includes the first two patterns. (See page 44.)

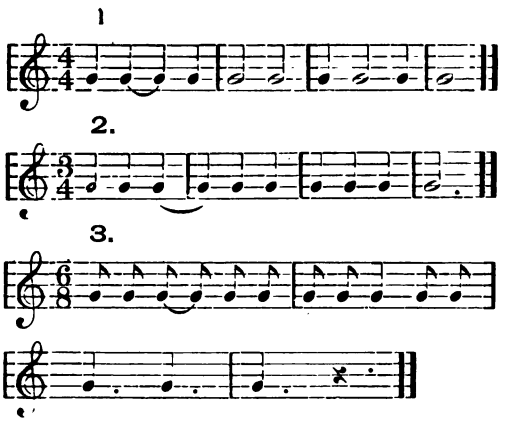
2. Use rests on any beat of the measure.

3. Read phrases beginning on unaccented beat of the measure.

4. Read exercises containing simple forms of syncopation. (See Rhythm Group IV.)

5. Teach the third rhythmic pattern. (See page 44.)

6. Include first three patterns in Rhythmic Dictation. (See page 44.)

Rhythm Group IV.

Pitch.

1. The reading begins with the pitch made familiar in the Third Year, and includes major and minor scale passages, tonic chord, and all its skips, all the thirds and *sol fi sol.*

2. Practice modulation through all common tones (See Note 1.)

3. Teach *te* or flat seven. (See Note 2.)

4. Examine advanced lessons and give practice in singing all unfamiliar skips before allowing pupils to take the new reading.

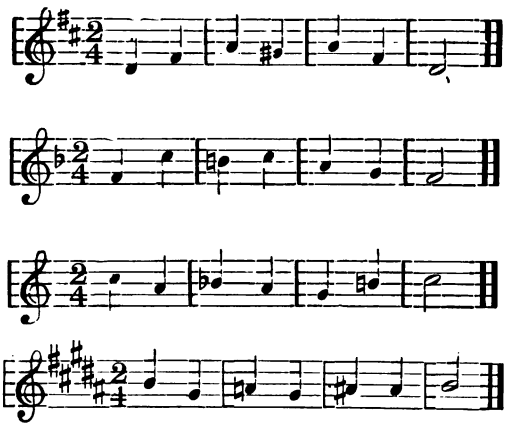
5. Sing in minor keys. (See Note 3.)

6. Teach *si*, sharp five. (See Note 4.)

7. Simple two part reading. (See pages 57-60.)

8. Pitch Dictation includes *fi* and *te*, Pitch Group D.

Note 1. In previous work in modulation, changes of key have been made through *sol* and *fa* only. Now these changes may be made through all the common tones. To illustrate: All the tones in the key of C except *f*, are common to it and the key of G; so we may change from the key of C to the key of G through every tone of the scale of C except the fourth, or *fa*...This is true of all the scales having sharps for a signature, as G and D, D and A, A and E, E and B, etc. In modulating through the scales that have flats for a signature, as from F to B flat, from B flat to E flat, E flat to A flat, etc., the change may be made through all tones but the seventh, or *ti*.

Pitch Group D.

Note 2. In the first practice of chromatics, sing always with the helping tone; as, with sharp chromatics, precede the chromatic tone with the tone a half step above it; with flat chromatics precede the chromatic tone with the tone half step below it. The helping tone for fi is sol, for ri is mi, for si is la. Sing the chromatic scale d, r, di, r; d, m, ri, m; d, s, fi, s; d, l, si, l; d, t, li, t, d, and descending, d, l, te, l; d, s, le, s; d, f, se, f; d, r, me, r; d, ra, d.

The plan used in the Galin Paris Cheve system for singing chromatics is an excellent one, especially in long skips to chromatic tones. Suppose the skip is from upper do to the flat of 3, or me. Sing d, r, me, r; repeat the same, singing the re lightly, then repeat thinking the re, but making no sound except do, me. Be sure to leave time for the re, even when it is only thought, and when the habit of thinking this helping tone is formed, long skips to chromatics will be accurately and rapidly sung. A test of this plan proves its value at once.

Note 3. Having sung the scale from *la* and the minor tonic chord, the term *minor* may be taught by contrasting major and minor melodies, the major and minor scales and tonic chords. Pupils should notice the minor effect and connect the name with the sound. While no study of the theory of minor keys is given at this time, the sound of minor being familiar, children should always decide from the sound whether a song or exercise is major or minor; and having decided that it is in a minor key, they should name the key from the letter on which *la* is found, just as major keys are named from the letter on which *do* is found.

Note 4. When pupils know the chromatic si, they may sing the Harmonic form of the Minor scale, and

notice how the ending of the scale is improved by the use of si instead of sol. Si becomes the leading tone in the minor scale, just as ti is the leading tone of the major scale. Pupils sing *do re mi fa,* then *la si la,* then *fa si la.* A pause after *fa* helps in the singing of the Harmonic form. Sing triads of minor scale, adding *mi si ti;*. and *si ti re.*

NOTATION.

1. Teach G clef, and letter names of staff degrees. (See Note 6.)

2. Teach placing sharps in a group of seven. Place flats in group of seven. (See Note 6.)

3. Teach the term *Minor.* (See Note 3.)

4. Teach spelling of chromatic syllables from the ladder. (See Note 5.)

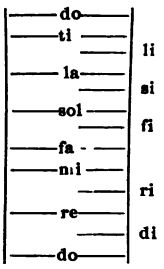
5. Give a lesson on the value of the notes, showing all the notes and rests. (See Note 7.)

6. Require pupils to use the letter names of the keys, as D major, f minor, etc. (See Note 3.)

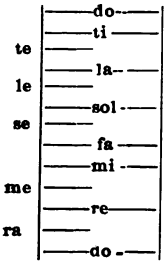
7. Use sharp and natural to express *fi,* and flat and natural to express *te.*

Note 5. Syllables of the Chromatic Scale.

A. The teacher makes a ladder to represent the major scale. The pupils recite the syllables, and the teacher writes them in the middle of the ladder. Give drill in spelling the syllables. Let the children make the ladder and write the syllables.



B. Pupils sing the chromatic scale, as in Note 2 above; the teacher places short lines to indicate the tones not represented on the ladder. The teacher writes the names of these tones, and calls attention to the fact that the first letter of the syllable *do* is combined with *i,* to make the name of the half step above *do.* The same point noted regarding the other syllables. The pupils make the ladder and write the syllables of the ascending chromatic scale.



C. Teach the descending chromatic syllables in a similar manner.

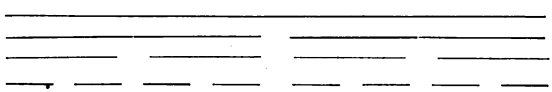
Note 6. Teaching Signatures. A. Teach the musical alphabet. Give rapid drill in reciting this alphabet both forward and backward; a, b, c, d, e, f, g; g, f, e, d, c, b, a.

B. Teach that clef is a French word meaning key, and that the clefs give the letter names to the staff. Place the G clef and write the letters on the staff, beginning at g, and writing up from this line and then down.

c. Various kinds of drill to fix the names of the staff degrees, like placing notes on degrees named by the teacher; placing sharps or flats on degrees named.

d. When the pupils know the names of the degrees of the staff they may be taught to place the sharps of the signatures, by the following plan: The pupils place the seven sharps as the teacher dictates them in order, then she asks them to name the sharps in order. Beginning with f, pupils count on the fingers, from the little finger to the thumb, naming each finger with a letter, the thumb is c. Then name the little finger c, and count again to the thumb, which brings g. Continue until all the seven sharps are found. Now let the class go to the board, and as they count, place the seven sharps in a group. Give the pupils practice in doing this, until they write the group quickly and neatly as well as correctly. Make the group of seven flats by counting four from each flat to the next one. This is sufficient for the Fourth Year. Signatures are continued in the Fifth Year.

Note 7. While the whole, half, quarter and eighth notes and rests have been used, and their relative value has been practically illustrated in the daily work of the class, a lesson in which the relative value of the notes and rests is related to the arithmetical knowledge possessed by the children, is always interesting and valuable. This may be done with the useful apple, the circle, or straight lines as follows:



Place whole note on the whole line, half notes on each of the half lines, quarter notes on the quarter lines, and eighth notes on the eighth lines.

Let the children make a similar picture, using the rests instead of the notes.

Reading.

Harmonic First Reader; or Educational First Parts II and III; Modern First Book to page 90; Eleanor Smith Music Course, Book One, Part II; Progressive Series, Book One, Parts II and III; Hollis Dann Course, Fourth Year Music; Congdon's Reader No. III.

The reading now includes Rhythmic Patterns 1, 2, and 3, and Pitch Groups A, B, C, and D.

FIFTH YEAR.

Rhythm.

1. Reading begins with 1st, 2nd, and 3rd patterns.

2. Teach 4th and 5th patterns. (See page 44.) Practice 1st, 4th, and 5th together. Do not use 2nd or 3rd patterns with 4th and 5th until later in the course. (See Note 1.)

3. Continue simple forms of syncopation. (See Note 2.)

4. Continue use of rests as needed in material used for reading.

Note 1. Excellent practice in singing the triplet will be found in the Harmonic Second Reader, beginning on page 51. By making pupils familiar with both forms of the triplet—Patterns 4 and 5—the best foundation for singing compound measure is made. A rapid movement in 6-8 measure is always sung with two beats to the measure, 9-8 is sung with three beats to the measure,

and 12-8 with four beats. Illustrations of this comparison of the triplet form with compound measures will be found in the Harmonic Third Reader, page 98; Modern Second Book, page 32; Educational Second Reader, page 53; Educational Third Reader, pages 33 and 35; Progressive Series, Book II, Chaps. X and XII.

Note 2. While certain simple forms of syncopation have been sung in the Fourth Year, it is wise to be sure that a strong feeling for the regularity of accent is developed before introducing syncopation into the reading. The reading should comprise only simple forms like Rhythm Group IV, but drill on more difficult forms may continue, in imitation work. Let the teacher sing many melodies containing this rhythmic form, introducing it in combination with the simple regular forms, using it in all measures but the last of the four-measure phrases. When the form is sung with feeling for the syncopation, the drill may be continued in the Dictation work. The most difficult forms are left for the Eighth Year reading. For illustrations of syncopation useful for drill, see Harmonic First Reader, page 56; Normal First Reader, exercises 30, 45, 53, 70, 71, 100; Natural First Reader, exercises 51, 64, 387, 390, 438; Natural Fifth Reader, pages 86, 174; Harmonic Fifth Reader, pages 114, 178; Progressive Book III, Chap. XIII.

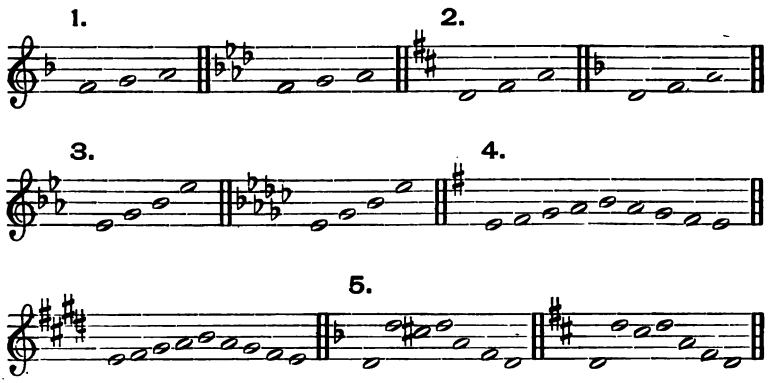
Pitch.

1. Contrast major and minor effects. (See Pitch Group E.)

2. Teach Melodic form of Minor Scale. (See Note 3.)

3. Continue practice with chromatics. Fourth Year Note 2.

4. Practice all melodic progressions needed for reading.

Pitch Group E. Contrasts of Major and Minor.

Note 3. Sing the minor scale, from *la* to *mi,* repeat the pitch of *mi,* call it *sol,* sing *sol la ti do.* Repeat the scale from *sol,* using syllables *mi fi si la;* sing melodic form entire.

NOTATION.

1. Teach writing sharp signatures. Pupils write signature, find *do* and name the scale. (See Note 4.)

2. Teach writing flat signatures, find *do,* name the scale. (See Note 4.)

3. Teach Tempo words, Allegro, Andante, Moderato, or those found most frequently in the reading.

4. Use all signs and terms taught in Third Year, both in writing and in singing. (See Test Questions for Fifth Year, page 19.

5. Write the Chromatic Scale from C. (See Note 5.)

6. Continue use of sharp, flat, and natural in Pitch Dictation.

Note 4. Writing Signatures and Scales. In the Fourth Year the pupils have learned to write the sharps and the flats each in a group of seven, we now take up the work from that point. Separate the sharps into

seven groups; as, one sharp, two sharps, three sharps, etc., and place the *do,* write the scale for each signature and write over it its name. Separate the flats in the same way, and write the scales. As the teacher gives the number of sharps or flats in the signature, the pupils write the signature, place *do,* write the scale and name it.

Note 5. The Chromatic scale is first written by the following plan: Pupils have learned the syllables of the chromatic scale, see Note 5, Fourth Year. Let the teacher write the scale of C on the board, with space for another note between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7. Now place another note on the same staff degree with *do* with a sharp before it, asking the pupils to give its syllable name. The knowledge they have gained from their singing, and former lesson on the chromatic syllables, enables them to give this syllable and all the others, as the teacher continues the work, placing notes with sharps before them, for ri, fi, si, li. This scale as now written may be used for drill in singing the chromatic scale, the teacher pointing the same order suggested in Note 2 of Fourth Year. See Chromatic Scale. The pupils may be asked to write this scale, with the direction that they say the syllables and write a note for each syllable. Write the chromatic scale beginning with C only, in this year.

Reading.

Harmonic Second Reader; Educational Second Reader, Part 1; Modern Second Book to page 70; Eleanor Smith Music Course, Book Two, to page 74; Progressive Series, Book II, Part I; Hollis Dann Course, Fifth Year Music.

The reading of this year includes Rhythmic Patterns 1, 2, 3, 4, and 5. Pitch Groups A, B, C, D, E, com-

bined in melodies similar to those found in the books suggested above.

Teachers should have, not only the book used by the class, but full sets of other systems, for reference, and for material from which to select blackboard exercises. Teachers do not teach other subjects without many books for reference, and music requires as much preparation on the part of the teacher, as any subject taught in the grades.

SIXTH YEAR.

Rhythm.

1. Reading begins with the combination of 1st, 2nd, and 3rd; and 1st, 4th, and 5th patterns.

2. Teach 6th pattern contrasting it with 2nd.

3. Read compound measure, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ with two, three and four beats in a measure. (See Fifth Yr. Note 1.)

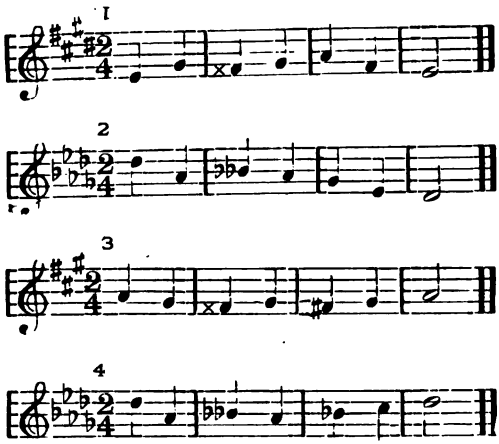
4. Forms of syncopation should include the rest on the first half of the beat.

Pitch.

1. Continue Chromatics, adding skips to all chromatic tones. (See Miss Dunning's Chromatic Drill Chart.)

2. Continue contrasts between major and minor modes, using all forms of minor scale.

3. Examine reading lessons for all unfamiliar melodic progressions, and give practice early enough to prevent stumbling in the reading.

Pitch Group F.

NOTATION.

1. Use all symbols and terms taught in former years in written work. (See Examination Lessons, page 20.)

2. Give Review Lesson on Measures. (See pages 21-24.)

3. Write major scales from their letter name. (See Note following.)

Note. Pupils have written all the major scales when the signature has been given, now they must learn to find the signature when the name of the scale is given.

The work may be begun when a set of scales has been written, by calling upon pupils to state the facts regarding the relation of each key signature to the key note. Pupils state that the seventh tone of the scale, or *ti,* is always on the same staff-degree with the last sharp. By questioning, pupils are led to see that when the key note is given they can easily find the place for the last sharp. When the last sharp is found, the full signature is quickly discovered by writing the sharps in order until this sharp is reached.

The same plan is followed with the flats. The pupils already know that the last flat is found on the same staff degree as 4 or *fa* of the scale. When the key note of the scale is given, find *fa* which will show the place for the last flat; then begin at *b* and write flats in order until this last one is reached. After a little practice, pupils will readily place the signature for any key when the key note is given.

Previous practice in writing scales from the signatures will have made it clear that all scales which have flats for signature, except *F*, have a flat in the name, as *B flat, E flat,* etc., and as the scale of *F sharp* has a sharp in its name, there need be no hesitancy in deciding from the name of the scale, whether flats or sharps are to be found in the signature.

Reading.

Harmonic Third Reader, or Educational Third Reader; Modern Second Book beginning with page 70, or Eleanor Smith Music Course, Book Two, beginning at page 75; Progressive Series, Book II, Part II; Hollis Dann Course Sixth Year Music; Silver Song Series, No. 5.

SEVENTH YEAR.

Rhythm.

1. First Reading includes all patterns except the seventh. (See page 44.)

2. Teach seventh pattern and its modifications.

3. Continue reading compound measure.

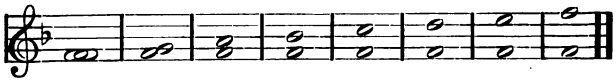
Pitch.

1. Use both major and minor keys in reading.

2. Change triads from major to minor, minor to diminished, then back through minor to major. (See Note 1.)

3. Continue chromatics, singing chromatic scale regularly ascending and descending, if class is musical enough to do it with true intonation.

4. Dictate all intervals by name; as, Sing a sixth from this pitch, giving the pitch, etc.

Pitch Group G.

Note 1. Divide the class into three divisions, give each part a tone of the major tonic triad, and have the chord sustained. Repeat the chord, keeping the upper and lower tones the same, but changing middle part from *mi* to *me,* from *3* to *flat 3,* thus making the minor triad. Repeat, keeping middle and lower parts as in the minor triad, changing upper part from *sol* to *se,* making the diminished triad. Make the opposite changes to take these triads back through the minor to the major.

Starting with *re, fa, la;* let the middle part change *fa* to *fi,* making a major triad from the minor; change back to the minor, then let upper part sing from *la* to *le,* for the diminished triad, then change back to the minor. Similar work with other triads. If this work is done exactly in tune, pupils gain a kind of ear training which proves valuable in part singing, and in future work with harmony.

Notation.

1. Write intervals by name from dictation. (See Pitch Group G.)

2. Give lesson on writing the Triplet. (See Development Lesson, pages 28-30.)

3. Arrange dynamic signs and tempo words in tables. (See Chapter on Musical Notation.)

4. Explain scale structure and write major scales without signatures. (See Note 2.)

5. Teach the F clef and use in scale writing.

Note 2. Scale Structure. The letters of the musical alphabet should be written in the following manner to show their relation to each other: a bc d ef g a. Fix the fact that between b and c, e and f are half steps. Children explain that a half step above *a* is called *a sharp,* a half step above *c* is *c sharp,* etc.; place *a sharp* a little above and half way between *a* and *b,* and *c sharp,* a little above and half way between *c* and *d,* and so on through the letters. If careful drill is given in requiring children to find a step above *b,* a step above *f sharp,* a step above *e,* half step above *g,* half step above *f sharp,* and so on, calling the letters in such a way that their relations are clearly seen, there will be no difficulty with the work which follows. When this is done the teacher should select some letter, say *d,* and ask children to name the tones of the scale of *D,* by their letter names, telling why, since *d* is *one, e* is *two, f sharp* is *three,* etc. Scales of *G, A, E,* and *B* are written in the same way. Now the letters of the musical alphabet should be written again in their order and the flats written below, showing that a half step below *b* is *b flat,* a half step below *a* is *a flat,* and so on. Give a drill similar to the one indicated above to show relations between the tones. When this is clear, have the children explain reasons for the signatures of the flat scales, as was done with sharp scales. By this plan the scales and their signatures are again reviewed and the reason for the signatures made plain.

Reading.

Harmonic Fourth Reader, or Educational Fourth Reader; Eleanor Smith Music Course, Book III, or Modern Course, Alternate Third Book, Part I; Progressive Series, Book III, Parts I and II; Hollis Dann Course, Seventh Year Music; Silver Song Series No. 6; Two Part Songs, Shirley; A Book of Children's Songs. Weidig.

EIGHTH YEAR.

Rhythm.

1. Pupils read all patterns. (See page 44.)

2. Comparisons made between pattern 4 and the modifications of the 7th pattern—the 8th and two 16th notes; the two 16ths and the 8th notes.

3. Compare arrangements of $\frac{6}{8}$ measure and $\frac{3}{4}$ measure which look alike but because of the accent sound differently.

4. See that all forms of syncopation are included in the reading.

5. Compare fifth pattern with sixth pattern.

6. See that pupils are able to relate each rhythmic form found in the reading to one of the seven patterns.

7. Dictate melodies in compound measure.

Pitch.

1. Pupils should be able to sing or write from dictation any melodic progression belonging to the grade of music assigned for Reading.

2. Practice modulations and transitions.

3. Make sure that the minor mode is not neglected, and that the songs in this mode are interesting.

4. Use the chromatic scale for improving the intonation. In classes where many pupils are not true to pitch, thinking the helping tone for chromatics, should still be employed. (Fourth Year, Note 2.)

Notation.

1. Make tables of signatures and scales. (See Chapter on Musical Notation.)

2. Review accidentals, and test knowledge by writing the chromatic scales with signatures. (See page 25.)

3. Make comparative tables of rhythmic forms, relating them to rhythmic patterns.

4. Show all forms of syncopation in tables.

5. Review Tempo words. (See Chapter on Musical Notation.)

6. Use words indicating manner of performance

7. Teach pupils to name the Period, Phrase, and Motive from their sound, not from their Notation. (See page 131.)

8. Call the Cadences by their technical names. Perfect and Imperfect, Authentic and Half Cadences, but relate them to their sound, not to their theoretical construction. (See page 130.)

9. Call attention to sound of the Amen or Plagal Cadence.

10. Use terms Tonic, Dominant, and Subdominant, as applied to tones of the scale, and the triads based upon them. Let these terms be applied to sounds, not to notes.

Reading.

Harmonic Fifth Reader, or Educational Fifth Reader; Eleanor Smith Music Course, Book Four, or Modern Alternate Third Book, Part II; Progressive Series, Book III, Part III; Hollis Dann Course, Eighth

Year Music; Silver Song Series, No. 7; Laurel Songs for Juniors, Armitage.

Note. The reading suggested above is mainly for unchanged voices; for material with bass, see Lists of Books.

HIGH SCHOOL MUSIC.

At the present time high school music in New York State needs grading. Because the music in the various schools from which high school students are drawn is not at all uniform, this grading is very difficult. Each high school class contains, practically, every grade of musical talent and training. Since this is the case there is only one way to secure any proper grading, and that is by arranging a time for music when no other class is reciting. This has been accomplished in small high schools by the following plan: Divide the school into three sections according to musical ability. Let those who have had no music recite on Mondays and Thursdays. While this division of the school is having music, give the rest of the school rehearsals for Rhetoricals, study hour, conferences with their teachers, or any work that does not require grading.

On Tuesdays and Fridays, arrange for those who have had some music but are not yet skillful readers. Occupy the rest of the school as before with any ungraded exercise most needed by the pupils.

On Wednesday take those advanced in music in a Choral Club. For admission to this club, students should have individual tests in reading music, and none should be admitted who are unable to read fairly well the part for which their voices are adapted. This will

give the incentive needed by the rest of the school to learn to read, to fit themselves for the Choral Club.

In large high schools where classes are sectioned alphabetically, let the sectioning be made according to musical ability. This will greatly advance the music and work no hardship to other classes.

In schools where "Rudiments of Music" is offered for Regents counts, no student who can not read well enough to be in the Choral Club should be allowed in the class.

The class in "Melody Writing and Dictation" will naturally attract only the most musical, as the work in dictation is impossible to those who have had no previous musical training.

The Chapter on Musical Notation contains the subject matter required for the examinations in "Rudiments of Music." The new Syllabus soon to be issued by the New York State Department of Education contains outlines for this work.

The Syllabus also outlines the work in "Melody Writing and Dictation," and several courses in "Music Appreciation," with lists of books for both teacher and pupils.

In high schools where the work is elementary, a teacher may follow the directions as given for the grades in this Manual, modifying the devices used, to suit the age of the students.

While the material used by the high school, for sight reading, may need to be as simple as that given the Third Grade, it must not be the same; neither must it be labeled, "Primer", "First Reader", or "Primary Songs." The adoption of high school music readers is quite as fatal to success. As suggested elsewhere, the reading by the high school may be in two or three parts. "First Studies in Two Part Singing", Aiken; and Coda 191 show the very simplest two and three part reading

exercises. As soon as pupils have a little practice in reading, nothing is better for rapid development in both reading and ear training, than good hymns arranged with simple harmony. The Assembly Hymnal, C. C. Birchard, has proven itself most valuable in this work.

Assembly singing, and both boys' and girls' glee clubs may be carried on in addition to the work suggested above, provided, of course, that the teaching force is adequate in numbers and ability. The regular class work, however, will feed both the glee clubs and the chorus, and make them a joy to teachers and pupils.

See Lists of High School Song Books for Assembly singing. The Syllabus contains lists of choruses and works, for the Choral Club, and Glee Clubs.

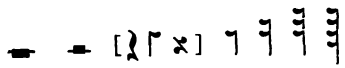
MUSICAL NOTATION.

Measure, Rhythm, and Tempo.

Notes and Rests.

Tones are represented by notes. The notes are whole, half, quarter, eighth, sixteenth, thirty-second and sixty-fourth, as follows:

Rests indicate silence, and are named like the notes, whole, half, etc. They are:



Measures.

All music is divided into measures. One of the equal divisions of the time in a piece of music is called a

Measure. The figures at the beginning of a piece of music constitute the measure-signature.

The upper figure shows how many counts or beats are given to each measure. The lower figure shows the kind of note that receives one beat; the note that receives one beat is called the beat-note.

$\frac{2}{4}$ means two quarter notes, or their value in each measure.

$\frac{2}{2}$ means two half notes, or their value in a measure.

$\frac{3}{4}$ means three quarter notes, or their value in each measure.

$\frac{3}{8}$ means three eighth notes, or their value in each measure.

$\frac{6}{8}$, $\frac{3}{2}$, $\frac{4}{4}$, $\frac{4}{8}$, $\frac{4}{2}$, $\frac{6}{4}$, $\frac{12}{8}$, $\frac{9}{8}$, are also found at the beginning of music to indicate the kind of measure.

These signs $\mathbf{C} = \frac{4}{4}$ $\mathbf{\Phi} = \frac{2}{2}$ are sometimes used instead of figures.

Measures are named from the number of counts or beats in each.

A measure of 2 counts is called Double measure Accent 1.

A measure of 3 counts is called Triple measure. Accent 1.

A measure of 4 counts is called a Quadruple measure. Accent 1 and 3.

A measure of 6 counts is called Sextuple measure. Accent 1 and 4.

$\frac{9}{8}$ and $\frac{12}{8}$ indicate compound measure. Accent 1, 4, 7, and 10.

A vertical line used to separate measures is called a bar.

A double bar || is used at the end of a piece of music

A dot following a note or rest adds to it, one-half its original value.

When a double dot follows a note or rest, the second dot has half the value of the first one.

Devices for Securing Rhythmic Variety.

Hold.

A hold 𝄐 shows that the note over which it is placed receives more than its regular time.

Syncopation.

A disturbance of the regular accent, causes an effect called syncopation. This effect is produced in various ways:

By a tone beginning on a weak beat and extending through a strong beat.

By a rest on a strong beat.

By a long tone on a weak beat.

By a slur from a weak beat to a strong beat.

The Triplet and Duplet.

A combination of three tones to be sung in the time of two of the same kind is called a Triplet.

A Duplet is a group of two tones to be sung in the time of three of the same kind.

A Triplet is a device by which three tones to a beat may be introduced into music in which the regular rhythmic form is two or four tones to a beat. A Duplet is a device by which two tones to a beat may be introduced into music in which the regular rhythmic form is three tones to a beat.

Lussy's Table of Principal Tempi.

		Metronome.
Slow	Grave	
	Largo or Adagio	40 to 60
	Larghetto	60 to 72
Moderate	Andante	72 to 84
	Andantino	
	Allegretto	84 to 120
Quick	Allegro	120 to 150
	Presto	150 to 180
	Prestissimo	180 to 280

Variations in Tempo.

Rallentando, rall., delaying the speed gradually.
Ritardando, rit. or ritard., delaying the speed gradually.
Ritenuto, speed slackened at once.
Accelerando, accel., gradually increasing speed of movement.

Words Indicating Manner of Performance.

Animato—animated.
Cantabile—a graceful, singing style.
Dolce—sweetly.
Maestoso—with dignity.
Sostenuto—sustained.
Vivace—lively.

For a more extended list of musical terms, see any good Musical Dictionary. Most of the series of books used in the grades contain lists of all the terms in common use.

Signs and Terms.

The various degrees of the power of tones is indicated by the use of words or abbreviations: *forte, f*

means loud; *fortissimo, ff* means very loud; *piano, p* means soft; *pianissimo, pp* means very soft; *mezzo forte, mf* means medium loud; and *mezzo piano, mp* means medium soft.

Variations in Power.

These are indicated by words and signs as follows:

Crescendo, cres. <, gradually increase the power.

Diminuendo, dim. >, gradually diminish the power.

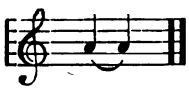
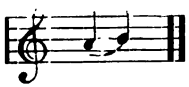
Swell, sw. < >, gradually increase and then diminish the power.

Sforzando, sfz. fz. >, ∧, suddenly loud.

Staccato is a broken, disconnected style of singing

Semi-staccato is a slightly disconnected style of singing

Legato is a smooth, connected style of singing, sign

A Tie is a curved line connecting two notes on the same degree of the staff. It indicates that one tone is to be sung of a length represented by the value of the two notes.

A Slur is the effect produced by singing two or more tones of different pitch to one syllable. Its sign is a curved line connecting the notes

In singing several tones to one syllable, the vowel sound in the word is repeated to each tone, but there should be no dragging of one pitch into the other. Such a sliding effect is called portamento, and should be carefully avoided by untrained singers.

Signs for repeat are D. C., Da Capo. which means repeat from beginning to word *Fine;* D. S., Dal Segno, repeat from the sign *:S:* to word *Fine.* ||: :|| Repeat all between the dots. When the first set of dots is omitted, repeat from the beginning.

Pitch.

Staff.

The pitch of tones is indicated by the position of notes upon the staff. A staff is a combination of five lines and four spaces. Each line and space is called a degree. The degrees of the staff are named by the use of characters called clefs.

Clefs.

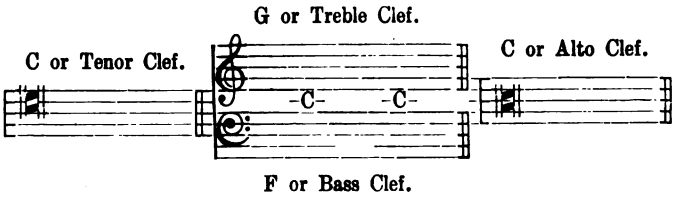
There are three clefs in common use, the G or treble clef, the F or bass clef, and the C clef which is sometimes used in vocal music as a tenor clef.

The G clef places the *g* above middle *c* on the second line.

The F clef places the *f* below middle *c* on the fourth line.

The C clef is a movable clef, and when used in vocal music for the tenor part, places middle *c* upon the third space. It was sometimes used as a Soprano clef, placing middle *c* upon the first line. Its most general use is in orchestral music. When it places middle *c* on the third line it is called the Alto clef; on the fourth line, it is called the Tenor clef.

The following diagram shows the pitch relations of the clefs:



Scales, Signatures, and Accidentals.

The musical alphabet is *a, b, c, d, e, f, g.* The letters indicate absolute pitch.

A regular ascent or descent through eight degrees of the staff is called a scale.

There are two kinds of scales, Diatonic and Chromatic.

A series of eight tones following each other at intervals of whole and half steps is called a Diatonic Scale.

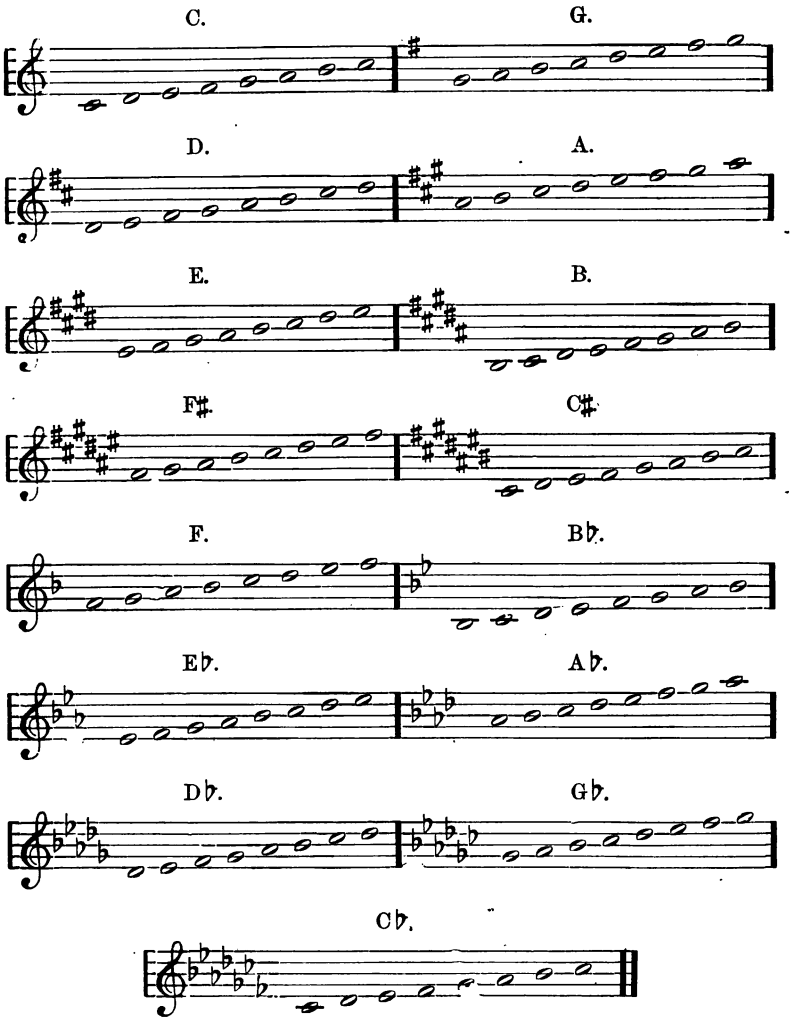
The Diatonic Scale has two modes, major and minor. They differ from each other in the order of their intervals.

In the major mode, the half steps occur between 3 and 4; 7 and 8. The syllables of the Major Diatonic Scale are *do, re, mi, fa, sol, la, ti, do.*

The Minor Diatonic Scale has three forms—Natural, Harmonic, and Melodic. The syllables of the Natural form are *la, ti, do, re, mi, fa, sol, la;* of the Harmonic form, *la, ti, do, re, mi, fa, si, la;* and of theMelodic form. *la, ti, do, re, mi, fi, si, la,* ascending, and descending as in the natural form.

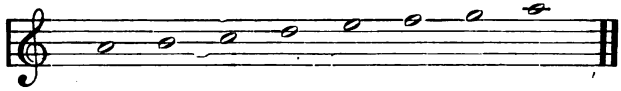
The Major Scale.

The following shows the Major Diatonic Scale written in all keys in ordinary use:

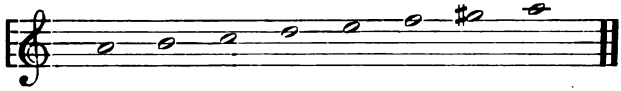


The following shows the Minor Diatonic Scale written from the pitch of A, in its three forms:

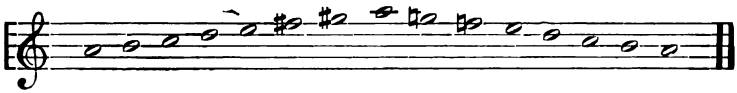
A Minor, Natural Form.



Harmonic Form.

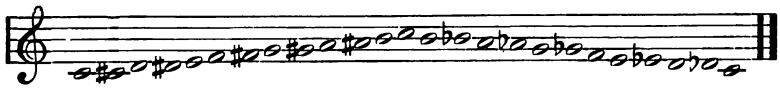


Melodic Form.



The Chromatic Scale.

A series of thirteen tones following each other at intervals of half steps is called a Chromatic Scale.

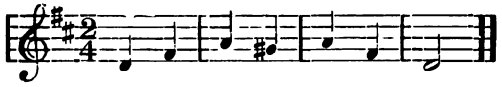
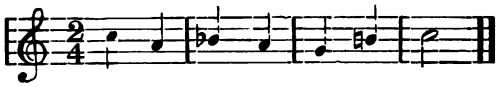
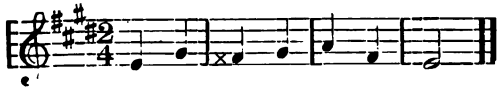
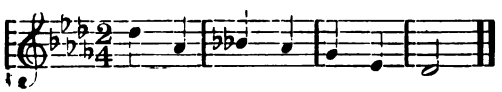
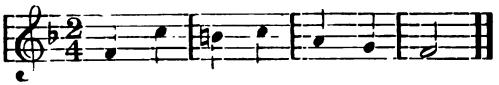


Letters of the Chromatic Scale, ascending: c, c sharp, d, d sharp, e, f, f sharp, g, g sharp, a, a sharp, b, c. Descending: c, b, b flat, a, a flat, g, g flat, f, e, e flat, d, d flat, c.

Syllables of Chromatic Scale, ascending: do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do; descending: do, ti, te, la, le, sol, se, fa, mi, me, re, ra, do.

The chromatic tones are expressed by the use of the sharp, flat, double sharp, double flat, and natural:

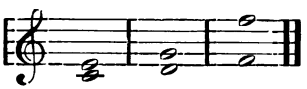
♯ ♭ 𝄪 𝄫 ♮

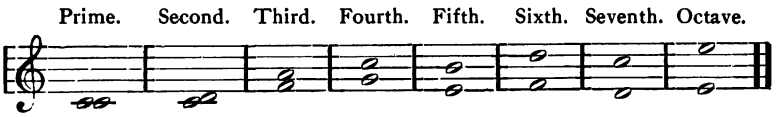
When a sharp is placed before a note, that note indicates a pitch a half-step higher than the unmodified pitch of the staff-degree upon which it occurs.

When a flat is placed before a note, that note indicates a pitch a half-step lower than the unmodified pitch of the staff-degree upon which it occurs.

A double sharp is used when a pitch is desired a half-step higher than that indicated by a degree of the staff modified by a sharp in the signature.

A double flat is used when a pitch is desired a half-step lower than that indicated by a staff-degree modified by a flat in the signature.

A natural is used to counteract the effect of a sharp or flat whether employed as an accidental or in the signature.

These signs indicate absolute pitch, viz: A note placed on the second line of the treble staff represents a tone which has the pitch of *g*. Wherever International pitch is used, this *g* has the same pitch for all instruments. When a sharp is placed before this note the pitch indicated is called *g* sharp; a double sharp makes this same note indicate a pitch called *g* double sharp. If the pitch of *g* sharp is required following *g* double sharp, in the same measure, the natural and sharp are no longer considered necessary, but the sharp only, as *g* sharp means *g* sharp and nothing else. Notation which can not mislead fulfills its purpose.

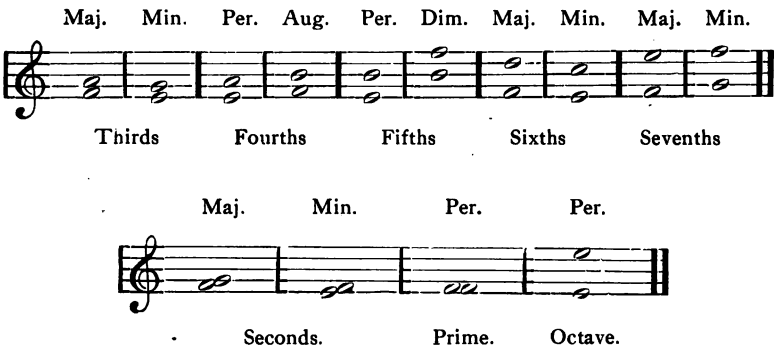
The same rules apply to the use of the double flat and the flat.

Intervals, Triads, Chords of the Seventh, and Cadences.

Intervals.

The difference in pitch between any two tones is called an Interval. Examples: c to e, d to g, f to f, etc.

Intervals are named from the number of degrees used to express them. An Interval which requires two degrees of the staff to express it, is called a second; an Interval requiring three degrees of the staff, is called a third, etc.



The following gives all kinds of Intervals, which occur in the Major scale:

It will be noticed that there is only one augmented fourth in each scale, and that falls on the fourth tone.

There is only one diminished fifth in each scale, and that falls on the seventh tone.

For further information on specific names of intervals, intervals of the minor scale, etc., see any good work on musical theory.

Triads.

Any note with its third and fifth is called a Triad.

A triad composed of a major third and a perfect fifth is called a Major Triad.

A triad composed of a minor third and a perfect fifth is a Minor Triad.

A triad composed of a minor third and a diminished fifth is called a Diminished Triad.

The tones of a triad are named—root, third, and fifth. The root is the fundamental tone—the lowest tone when written as above.

The first tone of every scale is called the Tonic, the fifth tone, the Dominant, and the fourth tone, the Sub-dominant.

In major keys these triads are all major triads.

In minor keys, harmonic form, the tonic triad is a minor triad, the Dominant triad is major, and the Sub-dominant is minor.

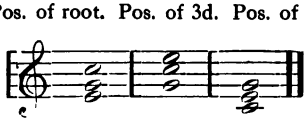
Every triad may be written in three positions. Triad of tonic key of C, pos. of root, e, g, c; pos. of 3rd, g, c, e; pos, of 5th, c, e, g.

When the soprano sings the root, the triad is in the position of root.

When the soprano sings the third, the triad is in the position of 3rd.

When the soprano sings the fifth, the triad is in the position of 5th.

Positions of Chord of the Tonic.

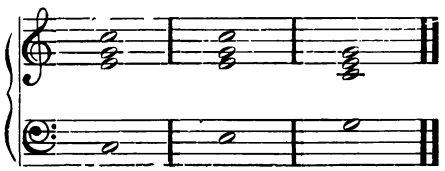


In using triads for four parts, one of the notes must be repeated.

When the bass sings the root, the chord is in the fundamental position.

When the bass sings the third, the chord is in the first inversion.

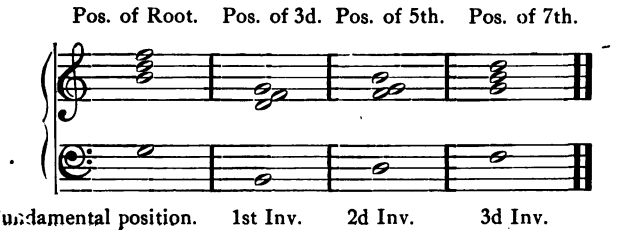
When the bass sings the fifth, the chord is in the second inversion.

Inversions of the Chord of the Tonic.

Fundamental position. 1st Inv. 2d Inv.

A triad with the seventh of its root added, is called a chord of the seventh. These chords are named from their roots, the same as the triads. The chords of the seventh may have four positions and three inversions.

Chords of the Seventh in the Key of C.

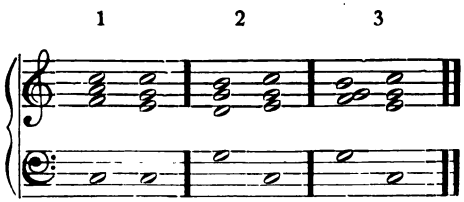
Positions and Inversions.



Cadences.

"Cadences are devices in music, which answer the purpose of stops in language. They are commonly divided into three kinds, the Perfect Cadence, the Imperfect Cadence, and the Interrupted Cadence. Every Cadence which can be used satisfactorly to end a movement, must of necessity be a Perfect Cadence. Every Cadence which is broken away from at the very moment when it seems to promise a conclusion, is obviously an Interrupted Cadence. Every Cadence which, without producing the effect of interruption, leaves the mind unsatisfied, and expecting something more, should be called an Imperfect Cadence."—*Grove.*

The progression from the dominant harmony to the tonic, produces an Authentic Cadence, which is Perfect or Imperfect, according to the arrangement of the tones.

The progression from the Subdominant harmony to the tonic, produces the Plagal Cadence. This may also be either Perfect or Imperfect.

1. A Perfect Plagal Cadence.
2. A Perfect Authentic Cadence.
3. A Perfect Authentic Cadence.

Some Larger Rhythmic Divisions.

The Phrase.

A portion of melody ending with a cadence, is called a Phrase. In music of regular design, its length is, in a large majority of cases, four measures.

If the measures are large, as $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ the phrase may be two measures long; if the measures are short, as $\frac{2}{4}$, the phrase may contain eight measures.

The Period.

The Period is formed of two successive phrases which are mutually dependent. It expresses a sense of balance well indicated by the various names applied to its two phrases, viz:

Question and Answer,

or

Thesis and Antithesis,

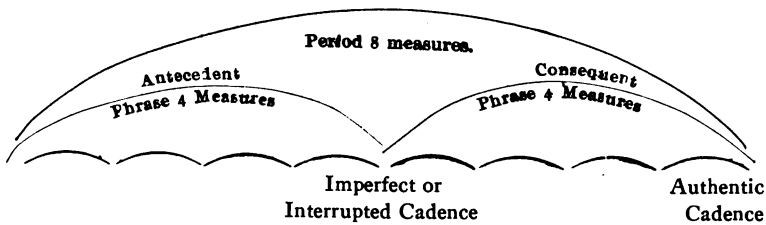
or

Antecedent and Consequent.

To obtain this balance the cadence of the second phrase of the period is likely to be firmer, *i. e.* more conclusive, than that of the first phrase.

Diagram of an Ordinary Period.

THE PERIOD.



A complete tune (hymn or song) is often composed of two or three such periods.

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